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THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

TRANSITION

Edinburgh College of Art Glass Alumni

EXHIBITION



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TRANSITION

ECA Glass Alumni Exhibition

16th - 30th September 2016

EDINBURGH COLLEGE OF ART
SCULPTURE COURT
LAURISTON PLACE
EDINBURGH
EH3 9DF

www.eca.ed.ac.uk



THE UNIVERSITY *of* EDINBURGH
Edinburgh College of Art

T R A N S I T I O N

Edinburgh College of Art Glass Alumni

E X H I B I T I O N

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Image: Shannon Tofts

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AN INTRODUCTION

“ To name all our successful graduates would take us all over the world which is a measure of our achievement. ”

RAY FLAVELL, 2016

Photos: Anna Cervinkova

The Glass Programme at Edinburgh College of Art (ECA) has a unique position as it is one of the most celebrated and established programmes in the UK and Europe; it has a high level of equipment and the quality of the staff and students over the years has been excellent.

This has positioned the department as one of the leaders in glass education; their research and teaching has gained them a significant reputation in their discipline, both nationally and internationally.

Throughout its history, the Glass programme at ECA has been focused on the uses of glass as an art form for visual expression – a maxim equally employed by the staff and students that have passed through the department. Stained Glass has been established at ECA for over 100 years, the department was founded in 1909. This academic year of 2016, also marks 75 years of studio glass practice at ECA, when the glass engraving studio was founded in 1941. The Glass programme at ECA has organised this exhibition to celebrate the wealth of talent which has emerged from the department over the years. This exhibition showcases a diverse range of important national and international artists and designers who have graduated from the department over this period, led by a rich and varied academic cohort of staff. Many of the graduates from ECA are now renowned artists and academics in their own right, in Europe, Australia and North America.

The objective of this exhibition has been to demonstrate the artistic and technical contribution each artist has made to the field and to highlight their continued professional development since graduating from ECA. A further objective has been to illustrate the important contribution made by staff and students from ECA to the national and international studio glass scene. Finally, by reviewing the history and alumni of the department for the first time, it has been possible to capture and map the relationship between the diverse array of staff and students that the department has fostered. It is hoped that this exhibition will provide a starting point for future research, inspiring future students to study glass at ECA.

The exhibition has been arranged in chronological order of graduation and showcases the alumni that studied Glass at ECA. Additionally, the staff that taught at ECA are shown in chronological order of the dates that they taught at ECA. It is hoped that this exhibition will give an insight into the diverse range of artists that have sprung from the department; as well as mapping the intricate web of teaching that has influenced and supported many of our alumni.

ECA has been a major part of the development of glass education; the course is unique to Scotland, and is one of the few centres of excellence in the UK. Taking the lead to formalise the artistic enquiry of glassmaking in an academic setting, ECA was one of the first institutions to pioneer practice-led research degrees.

Left to right:
Geoff Mann,
Alison McConachie,
Jessamy Kelly, John
Lowrie and Ray Flavell.



Photo: Anna Cervinkova

Ray Flavell set up the M.Des in Glass in 1990; his first student was Jonas Jonasson (1991-1992). This paved the way for an energising stream of UK, European and International students studying Glass at a Postgraduate level at ECA. Doctoral researcher Lale Dilbas Andic (2000), was the first student to be awarded a PhD in Glass, closely followed by Dr Ray Flavell (2001); Dr Max Stewart (2010) and more recently Dr Choi Keeryong (2016).

This exhibition would not have been possible without the work carried out by our current academic team, who juried and oversaw the planning and development; Dr Jessamy Kelly, Dr Juliette MacDonald and Geoffrey Mann.

Thanks and accolades must also be given to the alumni and former staff who have contributed. Most notably to John Lawrie, Alison McConachie, Douglas Hogg and Dr Ray Flavell for the information that they provided about the early days of Glass at ECA, and their individual contributions through their teaching, guidance and leadership of the department over the years. It has indeed been an honour to hear their stories and to be able to create a narrative from their memories.

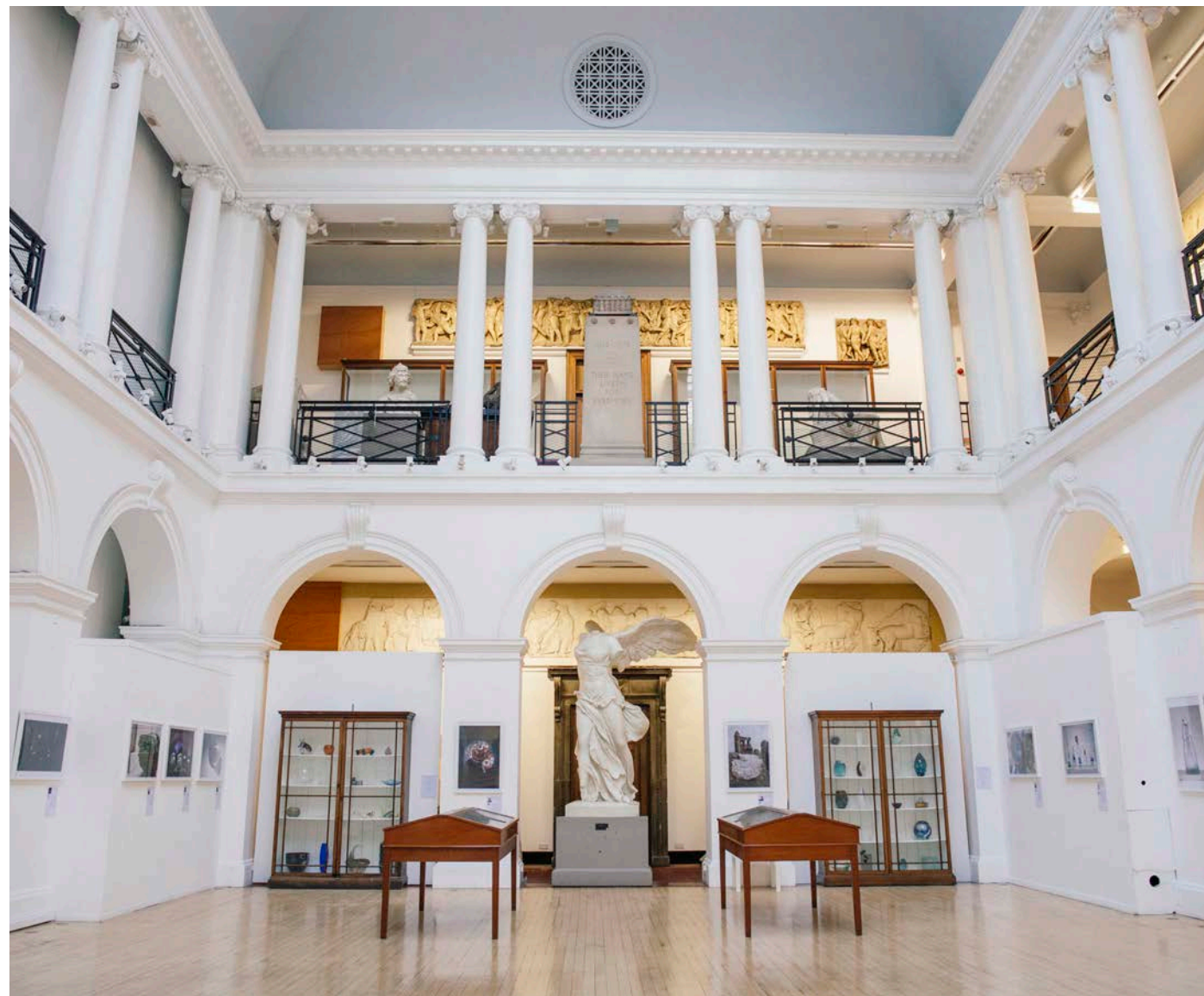
Dr Jessamy Kelly, September 2016

“ The time on my PhD at ECA was one, which was very productive and motivating. The work was supported by an incredibly knowledgeable team of supervisors, Ray Flavell, Juliette MacDonald and Andrea Hamilton who were immensely encouraging in the way my research developed, and how my practical work evolved. They were extremely experienced in their own fields and were able to point me in the right direction, being kind enough to allow me room to explore fully my subject area. The technical support in the Glass department was exceptional, both Derek Walls and Ingrid Phillips were very accommodating to my way of working and interested in the possibilities of the research. ”

MAX STEWART, 2016

“ In 1972, John Lawrie and Ken Wainwright started me off in glass. Ken was a superb craftsman, and a bit of a showman, but he could be secretive. He taught you so much and then left you to flounder on your own. If he didn't want you to see how he did something he would work so fast, you couldn't pick it up, or he'd send you into the office for a tool or drawing. Of course, when you returned he'd finished. "How did you do that?" was answered with a wink and "Ah-haah!" – which was not particularly helpful. ”

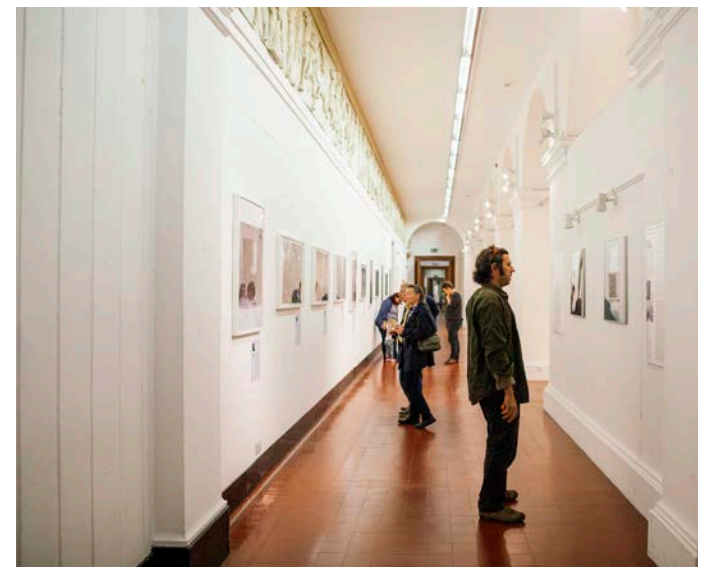
ALASTAIR MACINTOSH, 2016



Photos: Anna Cervinkova

“ I started as a technician at ECA in 1985 and worked there for fifteen years until I was medically retired in 2010 due to ill health. I remember John Lawrie interviewing me, I replaced Alistair MacIntosh, as he left to work at Caithness Glass. I remember the work, the annealers would take twelve hours to come up back then and I had to fill the pot on a Friday afternoon to be ready for Monday morning. I have many happy memories of the staff and the students at ECA. ”

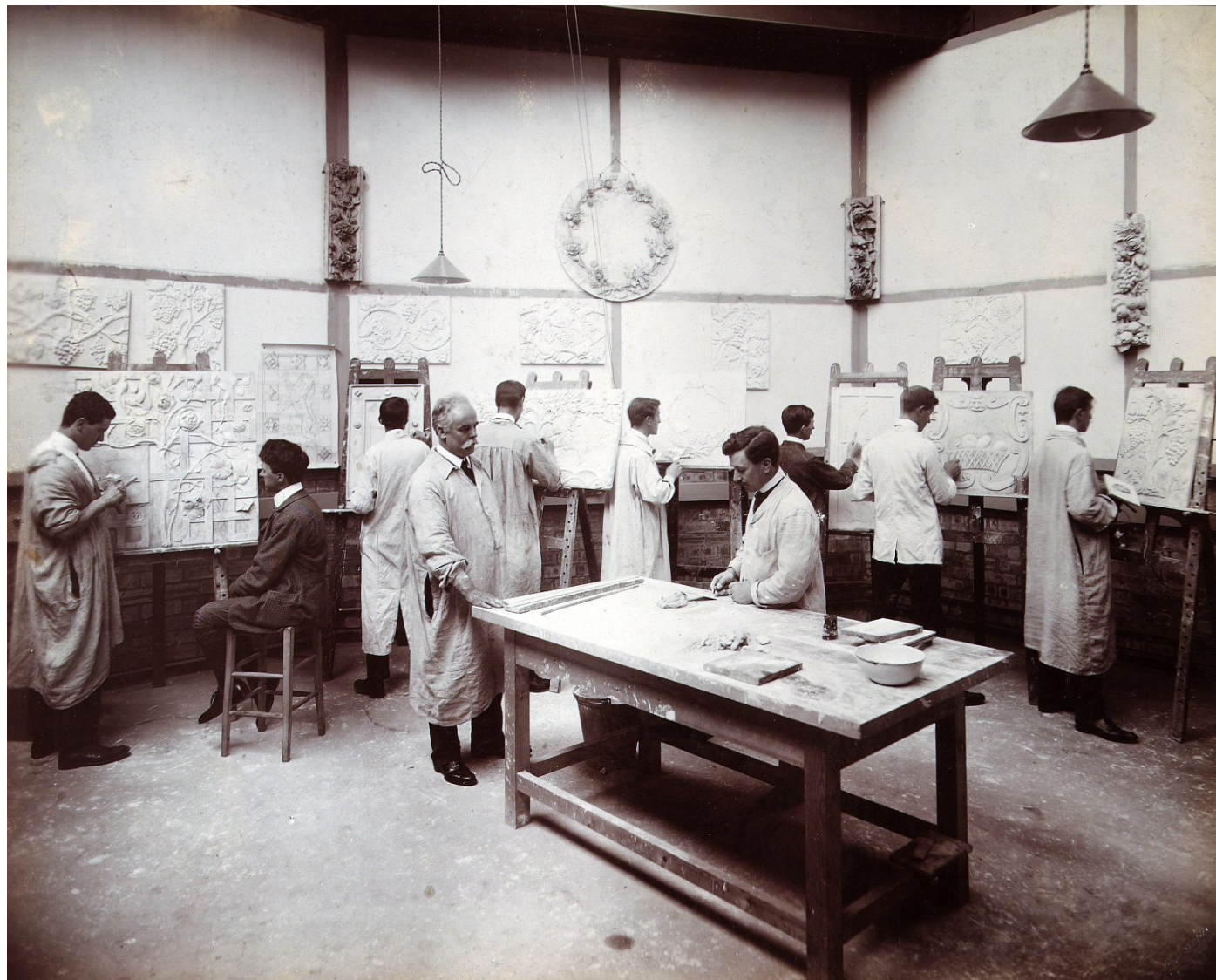
DEREK WALLS, 2016



“ My time as both student and lecturer within the glass department were some of the happiest moments of my life I have formed friendships that are lifelong and I have nothing but warm memories of the place and the students and the staff who have passed through. ”

ALEC GALLOWAY, 2016

Figure 1
Douglas Strachan
teaching at Edinburgh
College of Art, 1910.
Strachan (seated) and
William Black (with
white moustache)
advising students in an
interior decoration class
at ECA, in 1910.



DOUGLAS STRACHAN

‘Founder of a modern tradition’ of glass at ECA

Robert Douglas Strachan (1875-1950) was appointed Head of Crafts Section of Edinburgh College of Art on 8 March 1909. At this time Strachan was becoming well known as a stained-glass artist creating windows which were both colourful and eloquent in their design for churches in Scotland.¹

However, despite his growing reputation it was never Strachan’s plan to work with glass; he trained in Aberdeen as an artist and subsequently found employment as a political cartoonist for the Manchester Evening Chronicle, which no doubt was of benefit to his subsequent career, as it required Strachan to tell complex stories in a simple, yet direct manner. In 1898, ill health led to Strachan giving up his cartoon work in Manchester and returning to Aberdeen, where he received commissions for portraits and mural schemes, most notably for the Trades Union Hall in Belmont Street for the Scottish Trades Union Congress and the Music Hall, Union Street.

While recuperating in Aberdeen, he also began to be asked to design stained-glass windows for local churches. Clearly such commissions eventually led to a struggle between Strachan’s aspiration to be a painter and his growing success designing stained-glass windows. In 1935 Strachan reflected on this and wrote to W O Hutchinson, Director of Glasgow School of Art, describing his slow realisation that glass was the best medium for his work:

But presently I became conscious of some new influence disturbing and bothering me in my paint, [...]. I need not detail the stages by which at length I identified it as unwanted stained glass ideas, of how I accepted a commission for a small window expecting to get it over and be done with it: of how this led immediately to commissions for three more windows and how I got jealous of this encroachment on my painting time and refused to do any more, of how I held to this while in spite of myself visions of glass possibilities kept on sketching away in my head to a horizon which threatened still further unknown territory: of how I came to knowledge of the fact that glass was the natural medium for dealing with the kind of images that bothered me.²

His ability to create vibrant images for stained-glass brought him to the attention of Morley Fletcher, the Director of the Edinburgh College of Art. On 2 February 1909 Fletcher proposed Strachan move to Edinburgh and assist in the practical work of the Design Section of the College. On 25 February, Fletcher sent a follow-up proposal stating that he wished to extend the Design course by adding a Crafts Section, and that he wanted Douglas to be in charge of this new section. William Black was to remain as Head of Design and teach Historic Ornament, whilst Douglas would teach the general principles of design in relation to craftsmanship. Fletcher pointed out that Douglas’s position would not be one of subordination, but would be of equal standing with Black.

“ John Lawrie was clearly a major mover for the department, as he welcomed in and embraced all these new influences and created the atmosphere for the development of blown glass and kiln working at the college. He designed the new glass department that was established in the Hunter Building 1976-1977, which had all the major requirements for a state of the art glass department at that time. He did so much to encourage and promote creative work in glass through his years of teaching and practice at ECA. At the start of the academic year in 1979 John Lawrie invited me to come back and teach, initially for one day a week, this grew slowly through the next years; I taught over a period of 33 years. Ray Flavell encouraged and helped me greatly in my teaching and making. I have been privileged to work with so many very talented people who came through the department over the years. ”

ALISON MCCONACHIE, 2016

The College was obviously keen for Strachan to join them since Fletcher added: ‘if you find this an obstacle I will come and talk over the whole position more fully’.³ The following day, Douglas received a telegram telling him that two members of the Board (J. Lawton Wingate and Robert Lorimer) were travelling to Aberdeen to meet him on 27 February at 12 noon. Douglas must have been undecided, since he received a further visit from the Director and Black on 2 March 1909. This time they were successful in their attempt to persuade him and, on 8 March, Allan Sutherland, the Secretary, sent Douglas a letter informing him that the Board of Management of the College had appointed him Head of Crafts Section of the College and he was to be responsible for work done in all the craft workshops and he was to ‘make himself acquainted with the students and advise them regarding their studies’.⁴

Douglas was soon accompanied by his brother Alexander (1878-1954), who joined the Crafts Section on 3 June 1909 as an Instructor of stained glass.⁵ Together the brothers taught students how to design and create stained-glass windows. In the foyer of the Main building at Edinburgh College of Art is a window from 1911 made by the students under the tutelage of the Strachan brothers for exhibitions in Glasgow and in Dresden; it is a testament to their teaching partnership and very typical of Strachan’s style for that time.

However, as Strachan’s technique developed, his figurative work became less naturalistic and more abstract; he began to place an emphasis on the importance of pattern in his work, referring to himself as a ‘pattern weaver’ rather than a designer.⁶ The union of aesthetic vision and ideological requirements was clearly not without its problems. As he acknowledged in an article for Aberdeen University:

In contriving a subject plan in sections and detail one’s hope is that the plan worked out will prove to be exactly what the images were already endeavouring to communicate. But it is sometimes rather ticklish work like driving two chariots with one foot in each, for while both start and finish at the same points images progress on a purely aesthetic principle, subject schemes tending to develop on ethical and literary lines. A subject scheme which by itself looks beautifully complete may, on being fitted to the image plan give rise to discords.⁷

Douglas Strachan’s period at Edinburgh College of Art proved to be brief: a note from Fletcher dated 25 April 1911 confirms receipt of a letter of resignation from Douglas, and on 22 May 1911 Allan Sutherland replied telling him that “the Board of Management had at their meeting on 18th instant, his letter of 22 April to Mr Morley Fletcher intimating resignation of his appointment as Head of the Crafts section at the end of the current session.”⁸

³ Evidence suggests that whilst based in Aberdeen Strachan used Messrs James Garvie and Sons, Union Street, Aberdeen, to make and insert the windows.

² Strachan to W. O. Hutchinson, 9 February 1935, Glasgow School of Art, Hutchinson letters DIR9/10 1934-35

³ Edinburgh College of Art, Letter Book No 3, 1909, p179

⁴ Edinburgh College of Art, Minute Book, June 1909–July 1910, p68

⁵ According to the ECA archive Alexander was allowed leave from his employment, as was the case with many of the instructors, to join up and fight in the First World War, but on his return from the war he continued to teach at ECA until 1925. (The archives at Glasgow School of Art also reveal that he worked there as a visiting lecturer in 1923 and 1924).

⁶ D Strachan, *Lecture on Design and Craft*, (Edinburgh: Edinburgh College of Art) p.10.

⁷ Strachan, D. ‘Art Theory and Stained Glass Practice’, *Aberdeen University Review* vol. 16, (1929), p118

⁸ Edinburgh College of Art, Minute Book, May 1911, p83

⁹ Wilson, W. ‘Founder of a Modern Tradition’, *Journal of the British Society of Master Glass-Painters* vol. 11, no. 1, 1951, pp. 52-3

Whilst at the College he had been able to create fruitful links with other artists and architects, as well as to influence the next generation of stained-glass designers. It was during this time that he developed a close friendship with Robert Lorimer, which led to him being commissioned to produce a number of successful stained-glass schemes in Edinburgh, including the east window for the Thistle Chapel at St Giles and the fenestration for the Scottish National War Memorial at Edinburgh Castle.

In his obituary for Strachan, Willie Wilson referred to him as ‘the founder of a modern tradition’⁹ and it was an apt title, since he brought a fresh approach to the discipline through a complex use of iconography and symbolism, an innovative manipulation of glass and an implicit understanding of the nature of the medium. Without doubt Strachan admired the traditional qualities of medieval glass, but that did not prevent him from being prepared to experiment and innovate.

This marriage of tradition and innovation introduced by Strachan can be seen as an ongoing trend within Glass at Edinburgh College of Art; 105 years later staff, students and alumni are still questioning the possibilities of the medium, exploring new ways of combining old and new techniques and bringing an innovative approach to their work.

Dr Juliette MacDonald, FRSA, FSA (Scot)

“ In 1974, we had a retired glassmaker from Edinburgh Crystal, Andrew Scott teach us. At 69 and blind in one eye, his best years were behind him. Andrew was one of the few remaining glassmakers who could make anything - by hand, no moulds. Even better, he had no trade secrets and was very keen to pass on what he knew. If you had difficulty in making something, he’d show you another method, and so on until he found a way that worked for you. ”

ALASTAIR MACINTOSH, 2016

A BRIEF HISTORY

“ After John Lawrie’s retirement an opportunity to develop both undergraduate and postgraduate study in glass opened up. As higher education in Scotland was working to a different academic model, my experience enabled me to rethink how ECA might work with a post-graduate study opportunity. At the time of my appointment in 1990, ECA BA (Hons) and PG Dip programmes were validated by Heriot-Watt University and MDes. had not yet been extended to courses, in what then was called ‘Glass Design’. On my arrival, the Head of School, Douglas Brown, initiated the combination of ‘Stained Glass’ and ‘Glass Design’ which then became ‘Glass & Architectural Glass’: one department. ”

RAY FLAVELL, 2016

The Stained Glass department at Edinburgh College of Art (ECA) was first established in 1909 by Dr Douglas Strachan, the world-renowned stained glass artist. Strachan was one of the first heads of the School of Design and Crafts at ECA; he headed the School from 1909 to 1911. His brother Alexander Strachan taught Stained Glass at ECA from 1908–1926. The department prospered, and Mary Isobel Wood was brought in to teach alongside Alexander from 1921–1926. In 1923, Herbert Hendrie, a prominent stained glass artist, was appointed head of the Design School and, in 1926, he employed Margaret Chilton to teach stained glass. Walter Pritchard was brought in to teach stained glass at ECA in 1934 and he remained until 1947. In 1958, Sax Shaw, a graduate of the department, came to head the Stained-Glass department which he led until 1979. Douglas Hogg, a student of Sax Shaw, was appointed head of Stained Glass from 1979 to 2000. Alec Galloway, a graduate of the department taught Stained Glass from 2000 to 2012.

The studio glass department was founded in 1941, by Helen Monro-Turner, who came to teach glass engraving. She led the department for 30 years. Ernest Michael Dinkel was appointed Head of Design in 1948, and specialised in painting and glass design. He introduced a class in Glass Design in order to link the School with industry. John Lawrie worked under Monro-Turner and later succeeded her as head of department in 1970, and led the department until 1989, when Dr Ray Flavell was appointed head of the Glass department.

In 1990, the Stained Glass and Studio Glass departments were merged into one degree programme. Flavell led the department until 2008 and was then succeeded by Alison McConachie, a graduate who first joined as staff in 1979. She taught until 2012. The department has seen many changing faces of tutors who have taught over the years, including Keiko Mukaide (1993–1999), Jeff Zimmer (2012–2013), Dr Choi Keeryong (2013–2014), Ingrid Phillips (2011–current) and Alan Horsley (2016–current).

Currently, the programme is led by Geoffrey Mann, who was appointed as Programme Director of Glass in 2013. His research is focused on bridging the gap between craft and digital technologies. Dr Jessamy Kelly, a Lecturer in Glass, was appointed in 2012. Her research interests include the combination of glass and ceramics, and the use of digital and kiln casting techniques. In 2015, Dr Juliette MacDonald was appointed the Head of the School of Design. Through her research, she is focused on Design and Craft theory with a specialism in Scottish Stained Glass history.

Dr Jessamy Kelly, September 2016

THE ARTISTS

“ John Lawrie was Head of Department, I got on well with him. He knew a lot about glass, especially architectural glass and concrete. His teaching style was fairly laid-back. which didn’t suit everybody. If you wanted to do something particular he would let you do it. To survive in the glass department, you had to be pretty determined and self-reliant, but I would say that glass as a material forges you that way anyway. John was full of anecdotes in seven years, I knew most of them. ”

ALASTAIR MACINTOSH, 2016



EMMA BUTLER-COLE AIKEN

www.ebutlercoleaikenstainedglass.co.uk



YEAR AND PLACE OF BIRTH

1966, London, England

STUDIED

BA (Hons) Stained Glass

TAUGHT BY

Douglas Hogg

YEAR(S) STUDIED AT ECA

1984–1988

IMAGE

Nativity Window for Longforgan Parish Church, 440 x 200 cm, stained glass

PHOTO CREDIT

The artist

Butler-Cole Aiken was born in London in 1966; she grew up in the Scottish Borders and moved to Edinburgh to attend Edinburgh College of Art in 1984. Since Graduating in 1988, she has worked as a stained glass artist, initially working part-time for Edinburgh Stained Glass House during which time she gained commissions in her own right.

She established her current studio in Edinburgh, in 1994. She became an Associate of the British Society of Master Glass Painters in 2002 and her Dove rose window in Broxburn Parish Church gained a Commendation from the Saltire Society in 2011.

While most of her work is commissioned, she also makes small stained glass panels and fused objects for sale in galleries. She teaches stained glass, including teaching part time courses for the Centre for Open Learning at Edinburgh College of Art in 2008 and 2014.



AMANDA BARON



YEAR AND PLACE OF BIRTH
1970, Kendal, England

STUDIED
BA (Hons) Architectural Glass

TAUGHT BY
Douglas Hogg

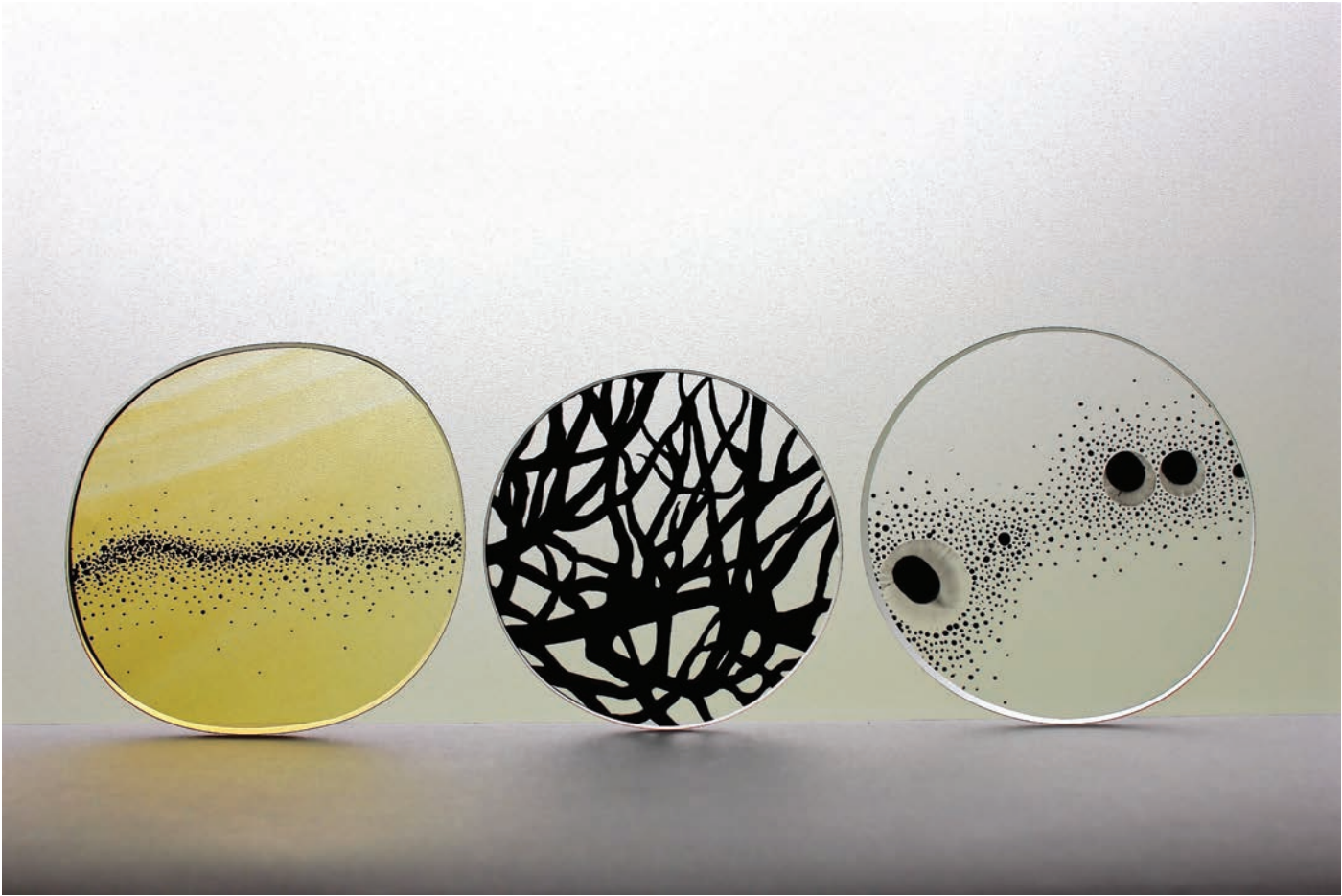
YEAR(S) STUDIED AT ECA
1989–1992

IMAGE
Tiree, 6 x 10cm, painted & polished
glass fragments

PHOTO CREDIT
The artist

Baron graduated from Architectural Glass at Edinburgh College of Art in 1992. Over the past twenty years she has completed numerous commissions as well as undertaking glass painting and restoration work of major Scottish churches and public buildings. She was artist in residence in Glass, at Edinburgh College of Art in 2011–2012.

She has recently been selected for the *Elemental* exhibition at North Lands Creative Glass Gallery, Lybster and the Coburg Gallery, Edinburgh. She is currently working with the Cell Biology Unit of the University of Edinburgh on a Wellcome Trust funded research project looking at microtubules, cell structure and chromosomes in relation to her own image making processes.



ÆSA BJÖRK

www.aesabjork.net

YEAR AND PLACE OF BIRTH

1970, Reykjavík, Iceland

STUDIED

BA (Hons) Glass & MDes Glass

TAUGHT BY

Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA

1991–1995 & 1996–1997

IMAGE

Embla, 150 x 25 x 25cm,
fused window glass

PHOTO CREDIT

Pål Hoff



Björk graduated from her BA (Hons) in Glass from Edinburgh College of Art in 1995 and was awarded her MA in Glass in 1997. In 1994, she was an exchange student at VSUP in Prague and studied with Vladimír Kopecky. This both influenced her work and encouraged her in her pursuit of working with glass as a sculptural material. In 2006, she was an Artist in Residence at the Corning Museum of Glass. She has frequented the Pilchuck Glass School as a student and TA since 1998, where in 1999 she was an Emerging Artist in Residence and instructor in 2016.

She has had several public art commissions in Norway where she co-founded the open access gallery and workshop S12 in 2005. Since 2011, she has held a position as a visiting artist and faculty at the School of Art and Design, Sculpture/Dimensional Studies, at Alfred University. Her work is part of the collections of KODE Art Museums in Bergen and the National Museum in Oslo, Norway. She currently works and lives in Bergen where she also is an artistic advisor for S12 Galleri og Verksted.



KIRSTY BROOKS

www.kirstybrooks.co.uk



YEAR AND PLACE OF BIRTH
1973, Caversham, England
STUDIED
BA (Hons) Architectural Glass
TAUGHT BY
Ray Flavell & Alison McConachie
YEAR(S) STUDIED AT ECA
1992–1995
IMAGE
Printed enamel and glass façade for the National Film School in Dun Laoghaire
PHOTO CREDIT
Christian Richters

Brooks is an architectural glass artist based in Maidenhead, Berkshire. She studied glass and painting at Edinburgh College of Art and gained experience in London with a range of glass studios, galleries and art consultants. She won her first large-scale commission in 1998 and began to develop her work in a responsive site-specific way.

Her practice has evolved to encompass photography and screen-printing and artworks are often based around the history or inherent aesthetic qualities of a location. Large architectural and landscape works are developed through extensive research and site investigations. Artworks typically involve a playful approach to texture and scale with a digital layering process which is output onto film to be screen printed.

She has 20 years’ experience of commissioned projects, working collaboratively with architects, designers, clients and end-users. Recent projects include artworks for Oxford University, The National Film School in Ireland, Glasgow Fort Retail Park, The Novium Museum, Chichester and Fashion Avenue in Baku.

“ I thoroughly enjoyed my time at ECA, learning a huge range of skills, making brilliant friends and in the lead up to our degree show, combining experimental techniques with a distinct lack of sleep. We were a close-knit year group, sharing ideas and technical advice such as how not to burn your eyebrows off when checking on a firing. Ray, Doug and Alison were our tutors with the essential back up from technician Derek and visiting tutor Keiko. Thank you ECA for providing me with the skills and confidence to go out into the world, sometimes making it up as I went along but definitely feeling informed and knowledgeable when it mattered. ”

KIRSTY BROOKS, 2016



ROBIN CRAWFORD

www.robincrawfordstudio.com



YEAR AND PLACE OF BIRTH
1983, Greenock, Scotland
STUDIED
BA (Hons) Glass
TAUGHT BY
Geoffrey Mann & Jessamy Kelly
YEAR(S) STUDIED AT ECA
2012–2015
IMAGE
<i>Momentary Sequence</i> , pâte de verre
PHOTO CREDIT
The artist

Crawford is a glass artist from the Isle of Bute, in Scotland. He started working with glass in 2005, during his studies at North Glasgow College. He completed his BA (Hons) in Glass at Edinburgh College of Art in 2015.

His glasswork has been exhibited widely including the international *Stanislav Libensky Award* exhibition in Prague and the *Emerge Bullseye Glass Exhibition* in Portland, USA. Whilst participating in the Graduate show, *New Designers*, in London in 2016 he was awarded the Contemporary Glass Society Student Glass prize. He is based in Edinburgh and he works from his studio at *Process Studios*.



RACHEL ELLIOTT

www.rachel-elliott.com



YEAR AND PLACE OF BIRTH

1982, Kingston Upon Thames, England

STUDIED

BA (Hons) Glass

TAUGHT BY

Ray Flavell, Alison McConachie & Alec Galloway

YEAR(S) STUDIED AT ECA

2003–2007

IMAGE

Fragile Entomology: Quiet, pâte de verre, fused glass powder

PHOTO CREDIT

Colin Tennant

Elliott graduated from Edinburgh College of Art in 2007, with a BA (Hons) in Design & Applied Arts degree in Glass & Architectural Glass. She has since undertaken further focused masterclasses at Northlands Creative Glass, Caithness, the Glass Furnace, Istanbul as well as during the International Festival of Glass in Stourbridge.

She has exhibited her sculpture globally in group exhibitions including the *British Glass Biennale* in Stourbridge, UK; *The Coburg Prize* for Contemporary Glass, Germany and *The Summer Exhibition* at the Royal Academy of Art in London, UK. She works from her home studio in Glasgow, where she mostly uses kiln-formed glass techniques to create her pieces.

“ When I received a direct entry place into second year, I was so thrilled to be going to an environment where the focus would be on learning the skills of glassmaking from more of an artistic and sculptural perspective. The art school experience was a challenging one and I’ve still not figured out whether you were expected to crumble under it to be reformed anew or become stronger through the constant defending of your very being. Either way, even after nearly a decade away from academia, there is no denying it had a strong impact on my life. ”

RACHEL ELLIOTT, 2016



CARRIE FERTIG

www.carriefertig.com



YEAR AND PLACE OF BIRTH

1960, Niskayuna, New York, USA

STUDIED

BA (Hons) Glass

TAUGHT BY

Ray Flavell, Alison McConachie
& Alec Galloway

YEAR(S) STUDIED AT ECA

2003–2007

IMAGE

Le Sirenuse, film still of flameworked
glass music performance with
Alastair MacDonald, Stu Brown
& Carrie Fertig

PHOTO CREDIT

Rob Page

Fertig creates sonic and visual environments for transformative experiences. She uses flameworked glass in an interdisciplinary practice incorporating sound, light, fire, electronics, dance, and film to address emotional, spiritual, and physical states and thresholds.

Her preferred materials are invisible or transparent: sound and clear glass. Her work is made with fire: this elemental process speaks to her recurring subjects of human connection, self-knowledge, and flight and stasis. She builds environments and situations to which people privately bring their deepest selves to visually public installations. Outputs are experiential: performance, music, film, installation, and sculpture. All of her work contains engagement with collaborators or participants, and much of it is interactive.



DOMINIC FONDE

www.dominicfonde.co.uk



YEAR AND PLACE OF BIRTH

1974, Newcastle Upon Tyne, England

STUDIED

M.Des Glass

TAUGHT BY

Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA

2000–2001

IMAGE

In for the Kill, 43 x 25.5cm, drill engraved image on window glass

PHOTO CREDIT

Island Photo Joe

Fondé is a professional glass artist who has been working with blown and engraved glass art since the mid 1990's. He was awarded his Masters degree in Glass from Edinburgh College of Art in 2001. He became fascinated with the technique of drill engraving while working in London for glass artist Steven Newell. Initially, he inscribed short stories directly onto the surface of glass vessels, but over time he began to explore the drawn image and incorporate it into his work.

His work employs images of birds, either as a variety of metaphors or simply in celebration of these beautiful creatures. He has many of his artworks in public and private collections in the United Kingdom, Europe, Singapore, Taiwan and Japan, where he makes his home. His public commissions notably include a series of engraved windows at the Birmingham Botanical Gardens and a series of birds for Nanyang Technological University Museum in Singapore.

Fondé was for many years the only professional glass engraver working in Singapore and was featured on Media Corp TV programs *On The Beat* and *Knockout*.

“ I remember my years at ECA as one of the most creatively energetic times of my life and am immensely grateful that I was able to study in a department that cared so much about nurturing its students. No idea was too outlandish to be discussed and the result was I found my voice as an artist and went out with the confidence to establish a career. It wasn't all plain sailing though. Just before my graduation show I damaged a key piece. In a fit of rage I placed the offending vase in the corridor and bowled a paperweight at it. It sailed down the corridor and made a very satisfying crash, right outside the Design School Office. ”

DOMINIC FONDE , 2016



AINSLEY FRANCIS

www.ainsleyfrancis.com



YEAR AND PLACE OF BIRTH

1984, Toronto, Canada

STUDIED

MFA Glass

TAUGHT BY

Geoffrey Mann & Jessamy Kelly

YEAR(S) STUDIED AT ECA

2012–2014

IMAGE

Focal Distance: Distortion,
15 x 15 x 15cm, engraved glass
and wood, camera obscura

PHOTO CREDIT

The artist

Francis is a Canadian glass artist based in Scotland, inspired by theories of personal identity, impermanence and use of language, she layers multiple techniques, using wheel and drill engraving, kiln-forming techniques, and combining these with simple optics to achieve a unique effect. She is interested in making her works tactile, encouraging viewers to hold and interact with glass in a way that is normally discouraged.

She completed her MFA in Glass in 2014 at Edinburgh College of Art. She has participated in exhibitions in the UK, Europe and North America, including *Emerge 2014* at Bullseye Gallery, and exhibitions with the Ontario Crafts Council (Toronto), Galerie am Museum (Frauenau) and Gallery Ten (Edinburgh). Her degree show work is in the University of Edinburgh Public Collection.

“ My time at ECA was an invaluable part of my development as an artist, the small department size meant that we all received huge amount of one on one time with our tutors, and the interdisciplinary approach that the design school took to the program meant that we always had influences from other studios, which was critical in challenging and better our ideas and processes. ”

AINSLEY FRANCIS, 2016



SHAUN FRASER

shaunfraser.com



YEAR AND PLACE OF BIRTH
1990, Inverness, Scotland

STUDIED
BA (Hons) Glass

TAUGHT BY
Alison McConachie & Alec Galloway

YEAR(S) STUDIED AT ECA
2008–2012

IMAGE
When the Bold Kindred in the Time Long Vanished, 40 x 50 x 6cm, cast clear glass with metal oxide and peat inclusions

PHOTO CREDIT
The artist

Fraser is a visual artist and glass sculptor based in the Highlands. He completed his BA (Hons) in Glass at Edinburgh College of Art in 2012 and is currently studying towards his MA in Ceramics & Glass at the Royal College of Art, in London.

Fraser frequently finds himself pulled to elemental locations and peripheral communities; since graduating from ECA he has undertaken artist residency positions in Nova Scotia, St Kilda, the Isle of Lewis, the Irish Gaeltacht and sub-arctic northern Iceland. Fraser is ceaselessly drawn to the north, the remote, the taciturn, the people, the landscape, the resoluteness of it all.

“ The thing that stays with me most from my four years at ECA is the fantastic people that I met whilst studying there. I still keep in touch with the vast majority of them regularly and I count them amongst my closest of friends. Memories which stick with me are varied, from Friday morning life-drawing sessions cradling almighty hangovers, to the staff who would serve me in Mel Boys sandwich shop, the hole-in-the-wall outside the Lady Lawson Street entrance: ‘Are ye wantin’ sauce?’. ”

SHAUN FRASER, 2016



JAMIE GRAY

jmcDonaldgray.wordpress.com



YEAR AND PLACE OF BIRTH
1964, Calgary, Canada

STUDIED
MFA Glass

TAUGHT BY
Geoffrey Mann & Jessamy Kelly

YEAR(S) STUDIED AT ECA
2014–2016

IMAGE
Telling The Bees (detail),
13 x 16.5 x 26.5cm, cast
lead crystal glass, brass wire,
bee & gold leaf

PHOTO CREDIT
The artist

Gray has a Bachelor of Fine Arts from the glass programme at the Alberta College of Art & Design where she focused her energies on sculptural and kiln-formed glass of a narrative nature.

She was awarded a Master of Fine Arts (Glass) from Edinburgh College of Art in 2016. Her master’s research was focused on issues of identity within a post-colonial culture, with specific concentrations on the culture of collecting and the ways personal identities are affected by individual perspectives of mortality. She works and teaches in Calgary, Canada.



RHIAN HAF

www.rhianhaf.com



YEAR AND PLACE OF BIRTH
1978, St. Asaph, Wales

STUDIED
BA (Hons) Glass

TAUGHT BY
Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA
1997–2000

IMAGE
Captured Moments (detail),
12 x 13 x 34cm, optical glass,
wood, LED lighting

PHOTO CREDIT
Dewi Tannat Lloyd

Haf specialised in glass whilst studying for her BA (Hons) in Design and Applied Arts at Edinburgh College of Art. In 2011, she gained a distinction in her MA in Glass from Swansea Metropolitan University. In 2013, she received a Major Production Award from the Arts Council of Wales, which allowed her to develop her practice and visual research to create *Captured Moments*, for which she was awarded the Gold Medal for Craft and Design at the National Eisteddfod of Wales, 2015. Artist in Residence placements include the Glass Programme in Edinburgh College of Art, Ruthin Craft Centre and *Wales in Venice* during the Venice Biennale.

Since 2013, she has been working in partnership with Phoenix Optical Technologies, a precision optics manufacturer to develop and achieve the highest quality possible of glass surface finish within her work. In 2015, they received an Arts and Business Award for excellence in investment and skill sharing. Currently her work is touring as part of a solo exhibition by the Ruthin Craft Centre.



SIOBHAN HEALY

www.nattyglass.com

YEAR AND PLACE OF BIRTH
 1976, Glasgow, Scotland

STUDIED
 BA (Hons) Glass

TAUGHT BY
 Ray Flavell, Alison McConachie
 & Alec Galloway

YEAR(S) STUDIED AT ECA
 2002–2005

IMAGE
Herbarium, 75 x 80 x 65cm,
 flameworked glass

PHOTO CREDIT
 The artist & Lighthouse
 Photographics

Healy graduated from her BA (Hons) in Glass from Edinburgh College of Art in 2005. She works from Glasgow Sculpture Studios, in Scotland. She creates contemporary architectural glass and sculptural public art.

Symbolism is an important element in expressing the ethereal style that is contained in Siobhan’s work. She uses symbolic botanical imagery to express ideas relating to our natural and urban environments. *Herbarium* was the winner of the International Glass Prize; Public Prize in 2012 and is in the collection of Glasmuseum Alter Hof Herding, Germany. Several versions of her *Ghost Orchids* are in the collections of Harvard University, the Scottish Parliament and the Perth Museum & Art Gallery.



“ I enjoyed my time at ECA, I attended as a so called ‘mature student’ (although I’m not sure how mature I really was or even am now) but like many mature students, I think I was very focused on making the best of my time at ECA. It was at ECA that I felt the sense of professional practice being instilled into us and was also made aware of the wider international world of glass making in all its forms. ”

SIOBHAN HEALY, 2016



ALAN HORSLEY

(STAFF)

alanhorsley.wordpress.com



YEAR AND PLACE OF BIRTH

1988, York, England

STUDIED

BA (Hons) Design & Applied Arts
in Glass & MFA Glass

TAUGHT BY

Alison McConachie

YEAR(S) STUDIED AT ECA

2006–2010 & 2010–2012

YEAR(S) TAUGHT AT ECA

2016–current

IMAGE

Element I, 65 x 45 x 48cm, cast clear
glass figures with metallic oxide
inclusions and pâte de verre detailing

PHOTO CREDIT

The artist

Whilst studying towards a BA in Sculpture at Edinburgh College of Art, Horsley had his first exposure to glass as a creative medium during a short workshop led by Dr. Max Stewart in 2008. Fascinated by the long, rich history of the material and the range of qualities one could achieve from this single substance, he launched himself into exploring kiln forming techniques and the manipulation of glass colour and texture with metallic oxides.

Horsley’s efforts culminated in a First Class degree in 2010, his work went on to garner acclaim in the form of the CGS Glass Prize and the Stanislav Libensky Award in the same year. In 2012, having completed an MFA which saw him further enhance the scope of his glass colouring processes, he moved to share a studio with Bruno Romanelli, working as an assistant before returning to Edinburgh to develop his own business as a creative technician. He is currently teaching mould-making and kiln casting on the Glass programme.

“ I joined the Glass program shortly before beginning the final year of my Bachelors degree, I focused on spending as much time in the workshops as possible in an attempt to gain competence in what was for me a very new and unknown material. It is my hope that I can one day offer the same level of support that I was afforded through my time at ECA to others looking to explore glass as a creative medium. ”

ALAN HORSLEY, 2016



GEMMA LEAMY

www.gemmaleamy.co.uk



YEAR AND PLACE OF BIRTH

1993, Lancaster, England

STUDIED

BA (Hons) Glass & MA Glass

TAUGHT BY

Geoffrey Mann & Jessamy Kelly

YEAR(S) STUDIED AT ECA

2011–2015 & 2016–2017

IMAGE

Ullswater, 20cm³, layered glass sculpture

PHOTO CREDIT

The artist

Leamy was born in Lancaster in 1993 and graduated in 2015 with a First Class BA (Hons) in Glass; completing an exchange at the Danish Design School on Bornholm during her four years studying at ECA. She has received several awards including the Helen A Rose Bequest Award, SGS Best Student work and New Designers CGS Runner Up. She was also involved in the *Glass Is Tomorrow* project which resulted in a publication and work being exhibited in London, Milan and Stockholm. She gained industrial experience working as Production Assistant at Cumbria Crystal in the Lake District upon graduating.

In 2016, she had a solo exhibition, *Deconstruct:Document* at Snug Gallery and was also selected to exhibit at DMY International Design Festival Berlin. She has been awarded the Caithness Glass Scholarship and started her MA in Glass at Edinburgh College of Art in September 2016.

“ It felt like an exciting time to be involved and make the most of every opportunity that came along. The opportunity to collaborate on live projects in industry, with other students within ECA and also other Universities had a huge influence on me and I left with a solid basis in design and the ability to question the context of glassmaking in the 21st Century. ”

GEMMA LEAMY, 2016



MALVINA MIDDLETON

studioglass.wix.com



YEAR AND PLACE OF BIRTH
Nicosia, Cyprus

STUDIED
PG Dip Glass

TAUGHT BY
Ray Flavell & Alison McConachie

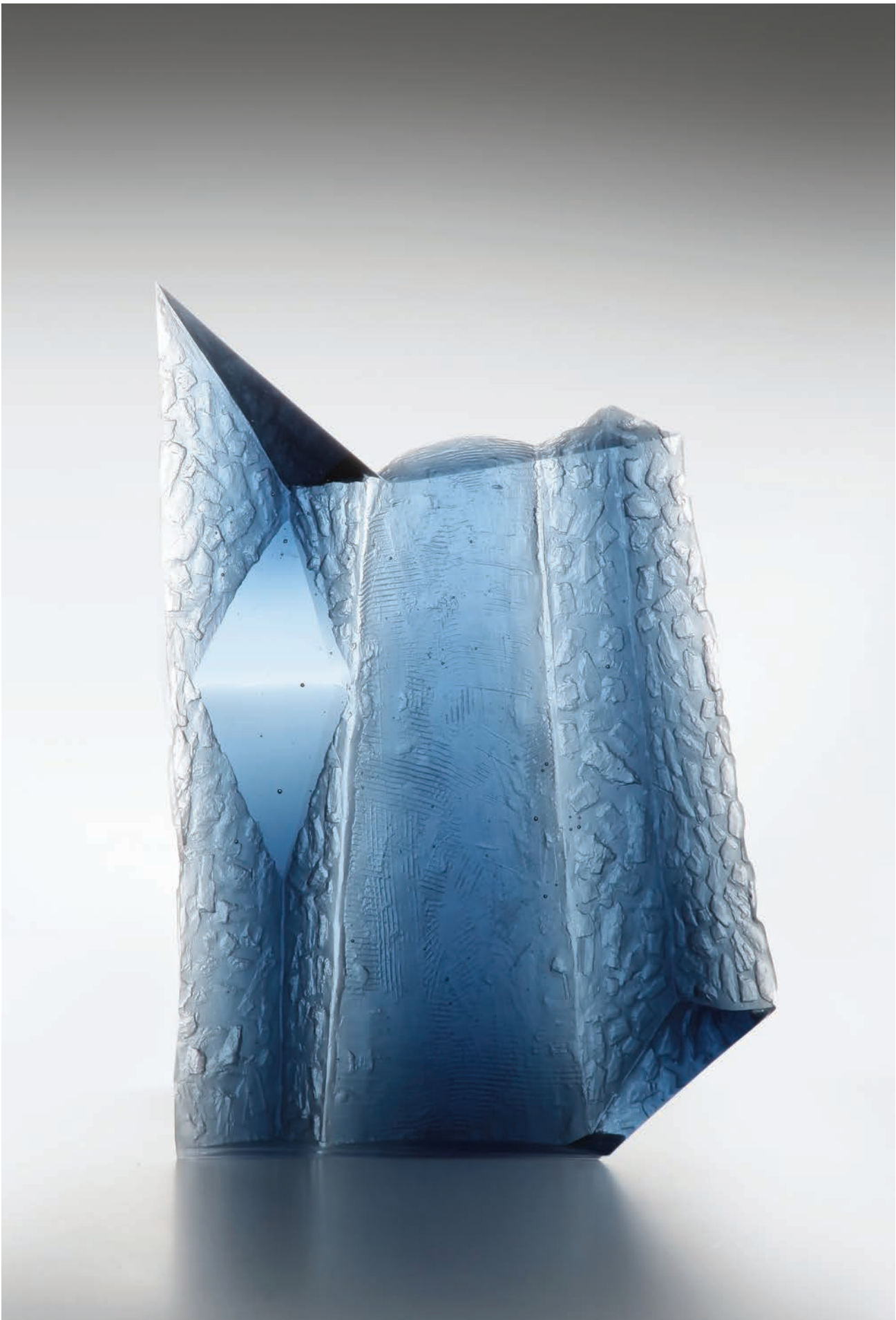
YEAR(S) STUDIED AT ECA
1991–1992

IMAGE
Angelioforos, 75 x 50 x 20cm,
kiln cast glass

PHOTO CREDIT
Jiri Koudelka

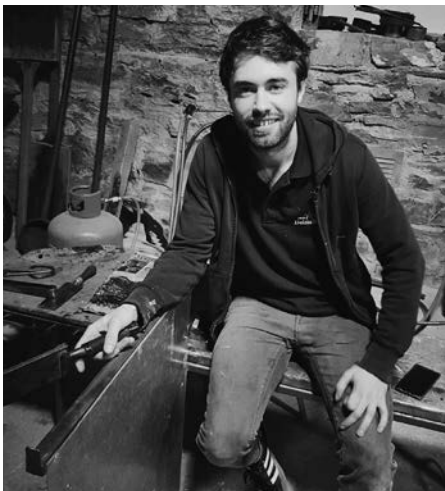
Middleton graduated from the School of Art in the Aristotelian University in Thessaloniki, Greece, in 1991. She continued her studies at Edinburgh College of Art, where she was awarded her Postgraduate Diploma in 1992. She then went on to study at the University of Wolverhampton in 1996; where she was awarded a Master’s degree with Distinction.

She has travelled widely, continuing her practical studio experience in the UK, USA, Italy, France, Greece, Germany and Czech Republic. She has participated in both group and solo exhibitions in Cyprus, Greece, UK, USA, France, Spain, Germany, Austria, Egypt, Italy, the Netherlands, Croatia and the Czech Republic.



HARRY MORGAN

www.harrymorgan.co.uk



YEAR AND PLACE OF BIRTH
1990, Manchester, England
STUDIED
BA (Hons) Glass
TAUGHT BY
Alison McConnachie, Geoffrey Mann & Jessamy Kelly
YEAR(S) STUDIED AT ECA
2011–2014
IMAGE
<i>Blue Column</i> , 30 x 12 x 12cm, glass cane & concrete
PHOTO CREDIT
Shannon Tofts

Morgan was born in Manchester but now lives and works in Edinburgh. He gained a 1st Class BA (Hons) in Glass from Edinburgh College of Art in 2014. During his undergraduate degree, he took part in the international exchange program and spent six months studying at the Australian National University, Canberra. He has exhibited widely in Scotland, London, Prague and the USA.

His curiosity in the mutability of materials and their changeable behaviour is at the core of his practice. Through an experimental approach to design, he develops processes that fluctuate between accident and control. He was awarded the Contemporary Glass Society Student Prize in 2014, the London Glassblowers’ Award for Emerging Talent at the British Glass Biennale in 2015, and the Inches Carr Graduate Craft Award, in 2016.



JUNE MORRISON

www.junemorrison.co.uk



YEAR AND PLACE OF BIRTH

1977, Edinburgh, Scotland

STUDIED

BA (Hons) Glass & MFA Glass

TAUGHT BY

Alison McConachie

YEAR(S) STUDIED AT ECA

2006–2011

IMAGE

Embrace, 18 x 30 x 29cm, wheel cut bone china and kiln cast lead crystal

PHOTO CREDIT

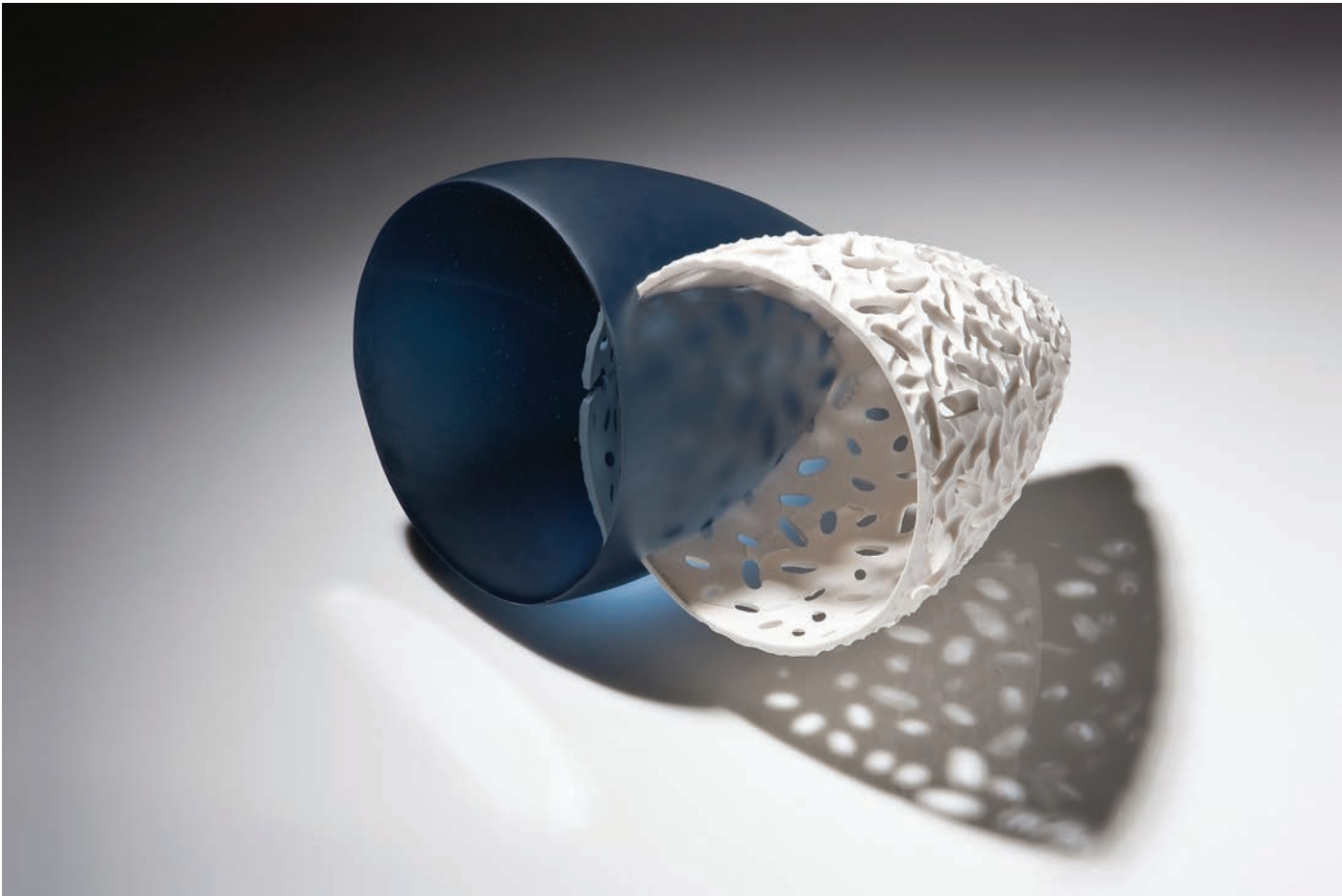
Korea Ceramic Foundation

Morrison is a glass artist who works primarily with kiln cast glass and engraving. She lives and works in Edinburgh. She graduated with a Bachelor of Design and Applied Art in Glass from Edinburgh College of Art in 2009. She went on to study for her Masters degree in glass after receiving a full scholarship; she was awarded her MFA (distinction) in June 2011.

In addition to her formal glass education, she has attended master classes at Northlands Creative Glass in Scotland, with Colin Reid at his studio in Stroud and Pilchuck Glass School, in Stanwood, Washington, USA. She also attended the Gyeonggi International Ceramix Biennale, in South Korea as an invited participant in the 10 DAYS International Ceramix Workshop. She has exhibited widely, both nationally and internationally.

“ For me the Glass department was a place to experiment and explore the properties of my medium in the presence of an engaging student body from all over the world. ”

JUNE MORRISON, 2016



LISA NAAS

www.inconcertwithglass.com



YEAR AND PLACE OF BIRTH

1973, Cincinnati, Ohio, USA

STUDIED

MFA Glass & PhD

TAUGHT BY

Geoffrey Mann & Jessamy Kelly

YEAR(S) STUDIED AT ECA

2013–2015 & 2015 – present

IMAGE

Flight Gesture, 14cm x 27cm x 2mm,
kiln cast glass pâte de verre

PHOTO CREDIT

Alex Hall

With her MFA in Glass from Edinburgh College of Art, which she completed in 2015, Naas is continuing her post-graduate studies with the School of Design at ECA and currently pursuing her PhD, which focuses on the creative process. Her research explores creativity and the point in the process just before the creative idea is formed. She uses her own creative practice in glass as a springboard for modelling a unique approach to the medium itself, as well as to idea production within other disciplines.

Her practice pushes glass in new directions and her collaborative work combining glass, sound, and engineering earned the *Ingenious Award* from the Royal Academy of Engineering in 2015. She was fortunate to win the Principal's Career Development Award from the University of Edinburgh to support her present doctoral studies. Formerly based in New England, USA, her experience includes formal training in studio art and art history. Additionally, before she arrived in Edinburgh, she had a fifteen year professional career as a leader in arts administration. Her work has been shown both nationally and internationally.

“ I was (and remain) very impressed by the glass studios of the ECA and the ease of student access to equipment and time in the facilities. The views from the studios were brilliant and inspiring. I know that many of us used the studios themselves and these views within our work; we incorporated the setting and the abundant natural lighting into various projects while we were at the ECA. And of course, a program wouldn't be a program without the people involved, the ECA Glass department was a wonderfully warm, humorous, and generous group. ”

LISA NAAS, 2016



PATRICIA NIEMANN

www.patbat.com

YEAR AND PLACE OF BIRTH
1968, Bavaria, Germany
STUDIED
MDes Glass
TAUGHT BY
Ray Flavell & Alison McConachie
YEAR(S) STUDIED AT ECA
1998–2000
IMAGE
Talon Neckpiece, 14 x 36 x 27cm, neck and shoulder piece made from blown glass and silver
PHOTO CREDIT
Simon Bruntnell

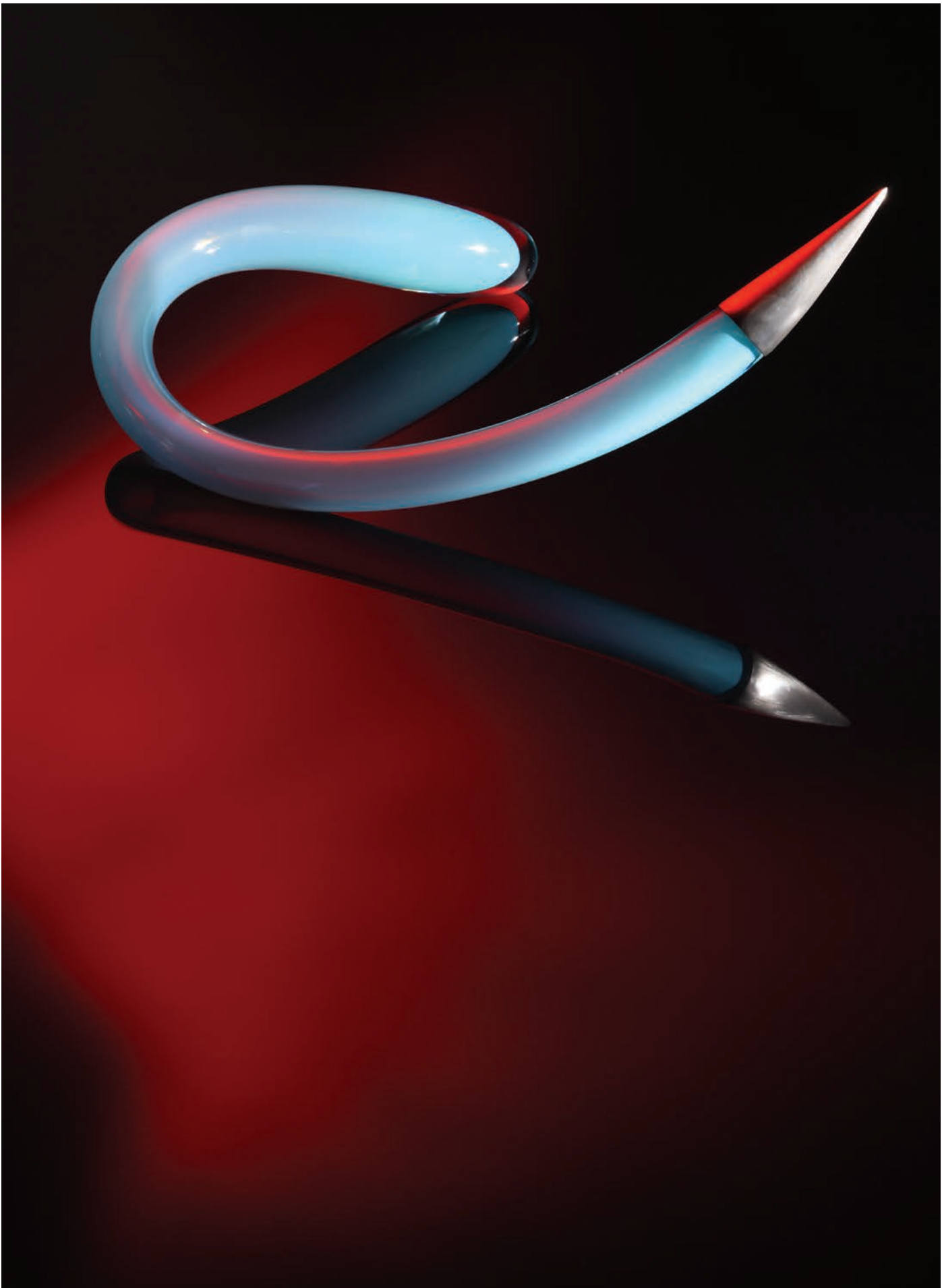


Originally trained as a trade goldsmith in Bavaria, Niemann went on to study Gemstone and Jewellery Design in Idar-Oberstein, Germany as an undergraduate. During an exchange to Jewellery and Silversmithing at ECA she became fascinated by hot glass and ended up spending most of her exchange in the hot shop. Upon returning to her own college, she made her degree work with blown glass during a stint at Železný Brod Glass School in the Czech Republic. Her degree theme was, roughly translated, *Wearable Virus Forms*.

In 1998 she was accepted on the Glass Master’s degree at ECA. After graduating she worked in Germany and Australia and moved to Caithness and North Lands Creative Glass, in 2003. She has assisted in many masterclasses at North Lands, as well as teaching her own courses, and been an intern at Bullseye Glass in Portland, Oregon and Pilchuck Glass School. At present, whilst working as a full time maker and designer from her own studio and showroom in Caithness, she also freelances as contact and guide for visiting artists and as an advisor for the Timespan Museum and Art Gallery in Helmsdale.

“ It was a vibrant and exciting time at ECA. I remember lovely and kind technicians, admin staff, janitors and canteen staff, inspiring teachers in the Departments of Glass, Jewellery& Silversmithing and Animation I worked in, times spent in the fantastic library and being covered in all hues of drawing materials in the life drawing room, a few great sessions in the Wee Red Bar and lots of memorable visits to the art and repro shop. ”

PATRICIA NIEMANN, 2016



INGE PANNEELS

www.ingepanneels.com



YEAR AND PLACE OF BIRTH

1974, Vilvoorde, Belgium

STUDIED

BA (Hons) Glass & MDes Glass

TAUGHT BY

Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA

1994–1998

IMAGE

Claude Glass, 14cm, dark grey
cast glass

PHOTO CREDIT

Kevin Greenfield

Panneels is a Belgian artist and academic. She studied at Edinburgh College of Art, completing her BA (Hons) in Glass in 1996 and her MDes in Glass in 1997. She set up a glass studio in Edinburgh in 1998, which served as a springboard to several ECA glass graduates until the move, in 2004, to its current location in the Scottish Borders. The studio has produced many public art works, including commissioned works for British Telecom, Pizza Express Group, Lloyds TSB, Scottish Government, the NHS and local authorities. Her sculptural work is in the collections of the Flemish Government, Dexia, Ebeltoft Glas Museet, Museum of Liverpool and the Mercator Museum in Belgium.

Notable exhibitions include Young Glass 2007 and British Glass Biennale 2015. Since 2006, Panneels has been a part-time senior lecturer at the National Glass Centre, University of Sunderland, where she is also an active and published researcher. Panneels was External Assessor for Swansea Metropolitan University (2013–15) and Glyndŵr University (2010–2014). She stepped down when she commenced an AHRC funded PhD at the Visual Culture department of Northumbria University in 2014, due for completion in 2019.

“ A memorable trip to Mallaig, in Lochaber involving a camping trip with gaseous beans and curious sheep, escaped lobsters, stinky socks, a skinny dipping German and the delights of a Snakebite pint. ”

INGE PANEELS, 2016



AGELOS PAPADAKIS

www.agelospapadakis.com



YEAR AND PLACE OF BIRTH

1974, Athens, Greece

STUDIED

BA (Hons) Glass & MFA Glass

TAUGHT BY

Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA

2004–2009

IMAGE

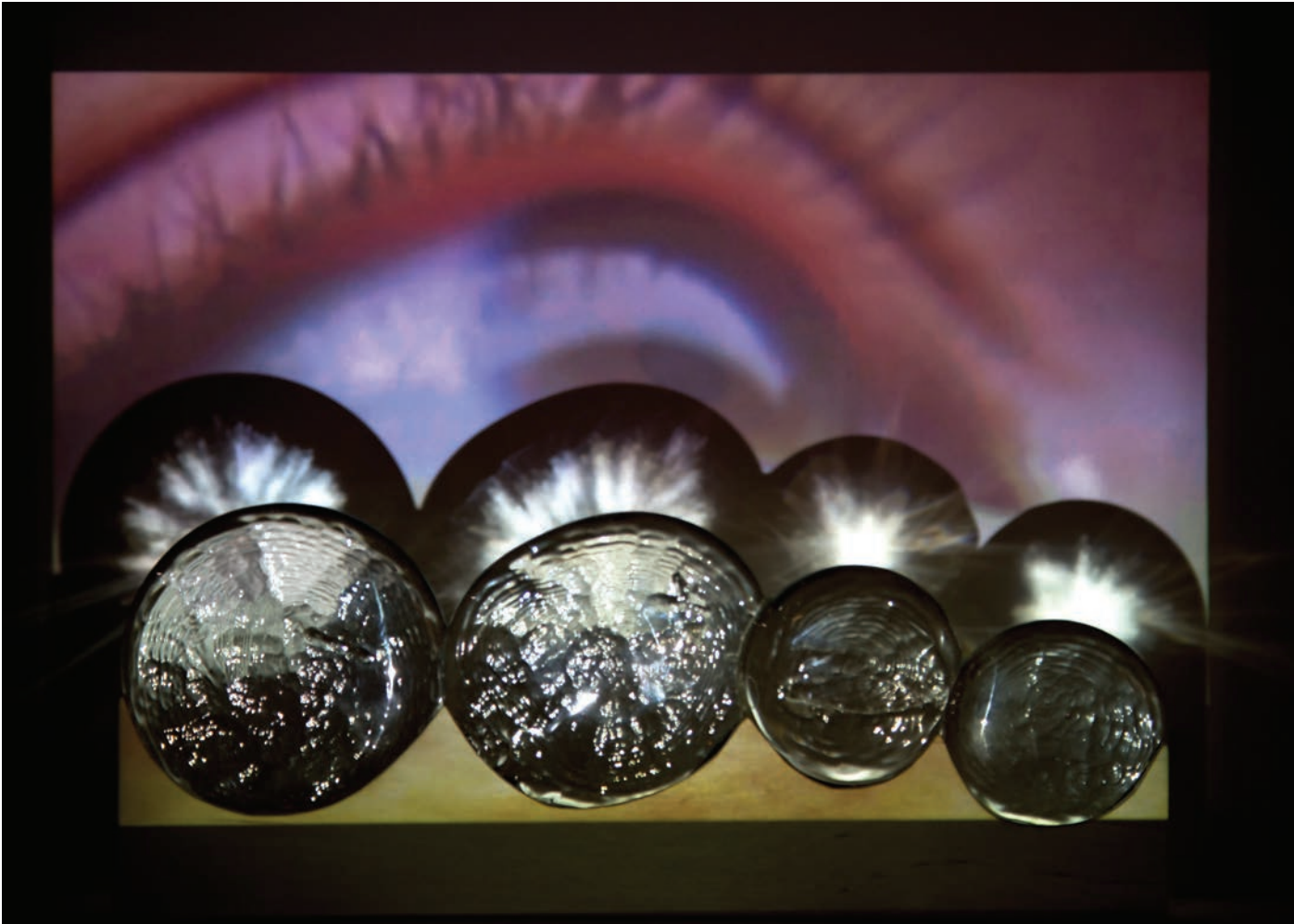
Like glass in the sea, glass,
video projection

PHOTO CREDIT

The artist

Papadakis has been living in Edinburgh since 2002 where he studied Glass and Architectural Glass at Edinburgh College of Art. He completed his Bachelor degree in 2007 and his Masters in Fine Art in Glass degree in 2009. He is an interdisciplinary artist working mainly with glass.

His MFA prompted him to break away from tradition by using research methods which explored the conceptual interplay that can be created between diverse media such as glass, computer technology and video projections. Using glass as a starting point, he is interested in the challenge of developing interactive glass art where the participation of the viewer is required for the work to take its final form. His practice is an on-going investigation into discovering alternative platforms for design and artistic expression by combining glass with digital technology. Currently, he lives and works in Edinburgh as a self employed glass artist.



LAURA REED

www.lareedglass.com



YEAR AND PLACE OF BIRTH

1987, Cumbria, England

STUDIED

MA Glass

TAUGHT BY

Geoffrey Mann & Jessamy Kelly

YEAR(S) STUDIED AT ECA

2013–2014

IMAGE

Harrow, 8 x 27 x 20cm, blown glass

PHOTO CREDIT

Shannon Tofts

Originally from Cumbria, England, Reed began her creative journey working with ceramics, throwing pots at the age of twelve. After completing a National Diploma in Art and Design she went on to study at the University of Sunderland, completing her BA (Hons) in Glass and Ceramics, in 2008; with a body of work that consisted of large sculptures incorporating mixed media with blown glass elements. She gained her professional training working as a hot glass assistant in a Glass Museum in Western Germany. She returned to the UK to work in a well known production studio in Devon. In 2014, she graduated from Edinburgh College of Art with a Master's degree in Glass.

Using her experiences working in glass studios, her current practice has evolved from her exploration of process. Her large blown glass sculptures have been exhibited nationally and internationally in Galleries and private exhibitions. She works on private commissions, including the Chancellors award, presented at Holyrood Palace, in 2013. She has worked as a TA and artist in residence and is currently employed as a glass artist and technician for an outreach project, focused on communicating biology through glass artwork at the University of Edinburgh.

“ I came to ECA in 2013 with a clear mind-set of what I wanted to achieve during my time there. I saw the course as a chance for me to develop a new body of work and reinvent my practice. The teaching staff were patient and supportive, they gave me the input I needed to challenge and push myself. I began to think differently about what I was making and the context that it would have in the creative industry. During my time at ECA I was able to develop new networks with thriving professionals in my field and receive guidance regarding my future career moves. I found the Glass department to be a nurturing and positive environment. ”

LAURA REED, 2016



GARVIN SEALY

www.garvinsealy.com



YEAR AND PLACE OF BIRTH
1979, Orsett, England

STUDIED
Postgraduate Diploma in Glass

TAUGHT BY
Ray Flavell, Alison McConachie
& Alec Galloway

YEAR(S) STUDIED AT ECA
2005–2006

IMAGE
Irreconcilable Differences,
16 x 12 x 18cm, lost wax cast glass,
mirror paint, silkscreen ink

PHOTO CREDIT
The artist

Sealy is a Trans-Atlantic artist, born in England; he was raised in Trinidad and Long Island. He was drawn to art primarily while studying Stained Glass under master glass artist Fred Leuchs, while at Eckerd College. He continued his studies, returning across the Atlantic to Edinburgh College of Art, completing his Postgraduate Diploma in Glass, in 2006. After winning the Worshipful Company of Glaziers’ Ashton Hill award, he was granted further study at Holy Well Glass. Sealy turned to formal studies in Art Conservation at The University of York. He then went on to the Rochester Institute of Technology in New York, where he studied for his MFA, excelling in bronze casting, welding, ceramics, printmaking and glass.

His portfolio investigates the human condition using a variety of materials and processes. He borrows elements from photography, digital manipulation, glassblowing and the sculptural elements of ceramic vessel-making. His most recent explorations have been in photo-etching on copper and developing oxidation-resist printing techniques on steel. His work can be seen in many galleries and in collections on both sides of the Atlantic.

“ Ray Flavell was energetic and inspiring and Alison McConachie was stern but kind, she was far too humble for the high quality of her work. When Alec Galloway was in it was as though Jesus had come to town and we were all lepers, everyone wanted to monopolize his time. Our technician Derek Walls was a consummate artist and was always happy to help, he was a real jewel in the crown of the department. ”

GARVIN SEALY, 2016



MINAKO SHIRAKURA

www.minakoshirakura.com

YEAR AND PLACE OF BIRTH

1967, Japan

STUDIED

BA (Hons) Glass & Postgraduate Diploma Glass

TAUGHT BY

Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA

1992–1996

IMAGE

Sphere, installation, glass, mirror and monofilament

PHOTO CREDIT

The artist

Shirakura studied at Edinburgh College of Art, where she received a BA(Hons), as well as a postgraduate diploma in design and applied arts. She also holds a MFA in sculpture/dimensional studies from the New York State College of Ceramics at Alfred University. She has exhibited her work in the United Kingdom, Germany, Italy, Japan, Czech Republic, Norway and the United States.

Making is, for her, a way of having a dialogue with an audience, as well as with herself. This dialogue is sometimes serious in tone and sometimes absurd. Through this dialogue, she hopes her art could be a catalyst for audiences to revive something that is hidden deep in their minds; a trigger to feel something of which form they could not quite grasp thus far. Moving from one culture to another has been influential in her work, especially in recent years. She has been in and out of her own cultural sphere and this has provided opportunities to question things she otherwise would have taken for granted. Interests in reviewing seemingly simple things from a new perspective, or accessing it from a new angle to better understand it, often lies at the bottom of recent work.



“ The memory of my time at ECA is surrounded by warm feelings and happy recollections. It may be true that with the passage of time things to remember are unconsciously selected and only beautiful memories are crystallized in your mind. But it is true that I think of Scotland as my second home and ECA has the central role in my days there. I met tutors who were very supportive not only as educators of art but also as people in time of difficulties in my personal life. I feel very fortunate about studying under the guidance of them. ”

MINAKO SHIRAKURA, 2016



DR MAX STEWART



YEAR AND PLACE OF BIRTH
1961, London, England

STUDIED
PhD in Glass

TAUGHT BY
Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA
2007–2010

IMAGE
Memories of Pitt Rivers, 15 x 20 x 23cm,
pâte de verre (lead crystal coloured
with metallic salts), mixed media

PHOTO CREDIT
Simon Bruntnell

Stewart is a sculptor who explores imagery through the medium of glass. Working in the ancient technique of *pâte de verre*; Stewart challenges the viewer to step inside the object and become the participant. By doing so the viewer encounters the space between what he sees and what he thinks he sees. Much of Stewart’s practice is research led and is informed by processes that are akin to scientific enquiry.

Before turning to glass in 2000 Stewart worked in animation as a production designer, chiefly at the BBC and Channel 4 (UK). After completing his PhD at Edinburgh College of Art in 2010, Stewart became a Research Fellow (2011-13) in the Applied Arts department at the Wolverhampton School of Art. He was then appointed a Senior Lecturer in Glass on the BA Applied Arts course and a tutor in Glass for the MA programme at Wolverhampton School of Art. He is currently MA Course Leader for the Design and Applied Arts course. In 2013, he was made an Honorary Professor of Glass at the Jilin College of the Arts, Changchun, Jilin Province, in China.

“ Some of the BA students came to help me on the PhD, which made for a wonderful working relationship with the students. We learnt a lot from each other and I had enthusiastic help in making glass at 1270°C, cataloging the research and investigating uranium-based glass objects with a Geiger counter. ”

MAX STEWART, 2016



IDA WEITH- KNUDSEN

www.idawieth.com

YEAR AND PLACE OF BIRTH

1983, Copenhagen, Denmark

STUDIED

MFA Glass

TAUGHT BY

Alison McConachie

YEAR(S) STUDIED AT ECA

2007–2009

IMAGE

Both Sides Now (1), 28 x 42 x 25 cm,
blown/fused/slumped glass,
metal oxides, ceramics

PHOTO CREDIT

Dorte Krogh

Weith is a glass artist from Copenhagen; her studio is based at the Stenholt Glas studio, in Aarhus, Denmark. She initially, studied glass and ceramics at the Skælskør Art School, in Denmark in 2002 and then went onto the Kosta Glass School from 2002-2005, followed by a year in Graphic Design at the Krabbesholm Art School, in Denmark. She was awarded her MFA in Glass from Edinburgh College of Art, in 2009.

Through her work, Weith is interested in discovering and unveiling new possibilities within different qualities of material – together and in relation to each other. Working with glass as her point of departure, she aims to grasp and push the potential of this magical material in a direction, that both emphasise and challenge the perception of it.



“ I came to ECA with a wish to explore glass in other contexts than traditional glassblowing, which was my background. During my two years of studying, I experimented and tested out various expressions and ideas, and developed an artistic approach that I had been searching for. ”

IDA WIETH-KNUDSEN, 2016



RICHARD WHEATER

www.richardwheater.com



YEAR AND PLACE OF BIRTH

1978, Wakefield, England

STUDIED

BA (Hons) Glass

TAUGHT BY

Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA

1999–2001

IMAGE

Beautiful Hazards, gas filled glass,
wall mounted

PHOTO CREDIT

The artist

Wheater is an artist using performance and installation to discuss our relationship with the natural environment. His work often remains loyal, but not exclusive to his fascination with glass and neon, of which he performs and exhibits worldwide.

In 2008, he represented Britain at the European Glass Biennale (Denmark), and in 2009 was nominated for the Northern Art Prize. A book was published in 2010 by the Yorkshire Sculpture Park on his project; *Them And Us*. More recently Wheeler was selected for the Jerwood Contemporary Makers Prize and the Craft Councils touring show; *Acts of Making* (2015). In 2009, Wheeler set up the company Neon Workshops, which aims to educate and encourage the use of neon art through a wider demographic. He graduated from Edinburgh College of Art in 2001 and went on to complete his Master's in Glass at the University of Sunderland, in 2004.

“ I vividly remember my interview for a place on the BA (Hons) Glass course - dragging a large portfolio up the quiet Hunter building stairs, to the top floor. It was to be my third and last art school interview, and by now I felt more ‘cocky salesman’ than ‘earnest nervous teenager, making his Edinburgh debut’. After formalities, a brief tour of the department allowed me to put my head round the door of the hot glass shop, it was like finally catching up with fate. Those three formative years continue to inform and inspire my life to this day. ”

RICHARD WHEATER, 2016



CLARE WILSON

www.clarewilsonglass.co.uk



YEAR AND PLACE OF BIRTH

1985, Portsmouth, England

STUDIED

BA (Hons) Glass

TAUGHT BY

Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA

2004–2007

IMAGE

Cane Studies No. 6-10, blown glass
using cane and murrine techniques

PHOTO CREDIT

Shannon Tofts

Wilson is a glass artist currently based in Worcestershire, UK. She graduated in 2007, with a BA (Hons) in Glass from Edinburgh College of Art. She was then selected for the two year associate training program at JamFactory Contemporary Craft and Design in Adelaide, Australia where she was able to build and hone her glass blowing skills, through small scale production work. On completion of the training program, she became a studio tenant at the JamFactory where she continued to produce blown glass tableware which was sold throughout Australia.

During her time in Australia she was part of a number of exhibitions; including The 2011 Ranamok Glass Prize touring exhibition. In 2012, she returned to the UK to continue her work and her development as a maker. She has attended classes at Pilchuck Glass School as a student and teaching assistant, she has been artist in residence at the Glazenhuis in Lommel, Belgium and was recently one of the artists in residence in Glass at ECA.



THE STAFF

*Jessamy Kelly teaching
in the plaster workshop*



Images: Gareth Overton

*Jessamy Kelly and
Ingrid Phillips in the
hot glass workshop.*



Image: Alastair McIntosh



*Derek Walls (at the
back) assisting Alastair
Macintosh in a
demonstration at the
2010 glass conference
held at Edinburgh
College of Art.*

JULI BOLAÑOS-DURMAN

(STAFF)

www.julibd.com



YEAR AND PLACE OF BIRTH

1984, Costa Rica, South America

STUDIED

MFA Glass

TAUGHT BY

Alison McConachie, Geoffrey Mann
& Jessamy Kelly

YEAR(S) STUDIED AT ECA

2011–2013

YEAR(S) TAUGHT AT ECA

2016–current

IMAGE

Ode to Intuición series, blown and
found glass objects, cut & polished

PHOTO CREDIT

Shannon Tofts

Bolaños-Durman is a Latin American glass artist based in Scotland with a background in Graphic Design and mixed-media. She completed her MFA in Glass at Edinburgh College of Art in 2013. Her experience gives her a fresh and versatile vision when approaching research and the creative process; by repurposing found glass objects and transforming them into precious artefacts that tell a story.

Her aesthetic as a maker is characterized by her impeccable attention to detail and a mixture of bold colors referencing her Latin American roots; realised through her well-balanced compositions in glass. In 2015, she was the winner of the Elle Decoration British Design Awards Eco Design Category and in 2013 she was awarded the Contemporary Glass Society Student Glass prize.



DR RAY FLAVELL

(STAFF)



YEAR AND PLACE OF BIRTH
1944, Wolverhampton, England

STUDIED
PhD Glass

TAUGHT BY
Tony Franks & Ray McAleesee

YEAR(S) STUDIED AT ECA
1996–2001

YEAR(S) TAUGHT AT ECA
1990–2008

IMAGE
New Identity, blown glass,
cut & assembled

PHOTO CREDIT
The artist

In 1964, Flavell completed his undergraduate National Diploma in Design at Wolverhampton College of Art, and in 1965 he went on to complete his Postgraduate Diploma in Product Design. In 1972, he trained at the world famous Orrefors Glass School, in Sweden, in 1972. His academic career and practice have run parallel with the origination and development of the studio glass movement; of which he was pioneer in Art Glass education in the UK. He taught Glass at the West Surrey College of Art & Design from 1978-1990; (now the University of the Creative Arts).

In 1990, he moved to Edinburgh and was appointed the head of the Glass Programme at Edinburgh College of Art; he taught at ECA for 18 years, until his retirement in 2008. He was a founder member of the advisory council of North Lands Creative Glass, in Caithness and was their Technical Director in 1996. Flavell completed his PhD in Glass at ECA, in 2001 which was an investigation into the uses of the ariel technique, to create voids or air bubbles in blown glass vessels and flat glass. Flavell has exhibited widely nationally and internationally, his work is in collections across the UK, Canada, Tokyo, Czech Republic and Germany.

“ The chance to work with molten glass with Sam Herman at RCA was the driver behind my career in glass but this was heavily influenced by training at Orrefors Glass Factory in Sweden. Being part of the development of the British element of “glass art” and being given the support by both West Surrey College of Art and Design (now UCA) and then Edinburgh College of Art to promote the creative use of glass was a wonderful experience. ”

RAY FLAVELL, 2016



ALEC GALLOWAY

(STAFF)

www.alecgalloway.co.uk



YEAR AND PLACE OF BIRTH
1964, Greenock, Scotland

STUDIED
BA (Hons) Stained Glass

TAUGHT BY
Douglas Hogg, Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA
1992–1996

YEAR(S) TAUGHT AT ECA
2000–2012

IMAGE
Chief, traditional painted & screenprinted glass

PHOTO CREDIT
The artist

Galloway studied for his BA (Hons) in Stained Glass at ECA from 1992-1996. Following his graduation from his Master’s degree in 1997 he set up Cara Stained Glass undertaking new commissions in glass along with restoration of historical windows. In 1997, he moved to Dubai, joining Glass Effects UAE as an Architectural Glass designer and ultimately studio director.

In 2000, he returned to Scotland and joined the staff of the ECA Glass programme; taking over the reins from Douglas Hogg, under whose tutelage he had become enthused with glass in the first place. In tandem with teaching at Edinburgh College of Art, he developed a successful working glass business, serving both private and public sectors. His work has diversified into the field of public art and in recent years has been successful in securing funding for public art initiatives. He has recently established Crows Nest Studios at Bankfoot Farm, Inverkip, an inspiring new location.

“ I first encountered the glass department at ECA as a naïve eighteen-year old student. Back then the department was run by John Lawrie along with Douglas Hogg and Alison McConachie. At that time, the department was split between hot/engraved/kiln formed glass and stained glass. I will forever be grateful for those patient staff members for accepting me on to the programme. ”

ALEC GALLOWAY, 2016



DOUGLAS HOGG

(STAFF)

www.douglashogg.com



YEAR AND PLACE OF BIRTH
1948, Edinburgh, Scotland

STUDIED
Diploma in Art & PG Diploma

TAUGHT BY
Sax Shaw

YEAR(S) STUDIED AT ECA
1966–1970 & 1971

YEAR(S) TAUGHT AT ECA
1979–2000

IMAGE
Photosynthesis, 9 x 3m free-standing layered pieces at the National Fern Collection, Glasgow Botanic Garden, commissioned by Glasgow City Council.

PHOTO CREDIT
The artist

Hogg attended Edinburgh College of Art from 1966-1970, studying Stained Glass, Drawing and Painting, gaining distinctions and scholarships for his Diploma in Art. He was awarded his PG Dip in 1971, gaining distinctions and scholarship before embarking on his own studio practice in the Scottish Borders, in 1972. Here he laid down a base which soon established him as one of the UK's younger progressive artists across the field. In 1979, he was appointed the post of head of the Stained Glass & Architectural Glass Programme at ECA where he taught for over 20 years; before once more focusing on his own work in 2000.

A large portfolio of commissioned work, exhibitions, lectures and published material has consistently evolved throughout his career. Commissioned works includes an installation at Glasgow Botanic Garden, a wall-work in the stairwell of Edinburgh City Chambers and a large window in the Queen's Chapel of the Savoy in London. Elected a Fellow of the British Society of Master Glass Painters (BSMGP), in 1981, he has served on the Council of the BSMGP. In 1992, he won the Saltire Society's award for Art in Architecture, and in 2008 was granted the Freedom of the City of London, by the Worshipful Company of Glaziers.



DR JESSAMY KELLY

(STAFF)

www.jessamykellyglass.com



YEAR AND PLACE OF BIRTH
1978, Newcastle Upon Tyne, England
STUDIED
MDes Glass
TAUGHT BY
Ray Flavell
YEAR(S) STUDIED AT ECA
2001–2001
YEAR(S) TAUGHT AT ECA
2012 – present
IMAGE
<i>Thawed Landscape</i> , 53 x 13 x 5cm, clear kiln cast glass
PHOTO CREDIT
Shannon Tofts

Kelly completed her BA (Hons) in Glass and Ceramics at the University of Sunderland in 2001, and went on to complete her Masters in Glass at Edinburgh College of Art, in 2002. This involved an industrial placement at Edinburgh Crystal as a student glass designer, where she worked as an in-house designer until 2006, when she decided to focus completely on her own studio work and business.

She continues to work on a freelance basis as a glass designer for industry, currently designing for Cumbria Crystal. She has run her own studio since graduating in 2001 and went on to set up Juo Ltd in 2006. She completed her PhD at the University of Sunderland, in 2009, which was a practice based investigation into the combination of glass and ceramics in a hot state. She was appointed a Lecturer in Glass at Edinburgh College of Art in 2012, and has recently been appointed as the Director of Postgraduate Taught Programmes in the Design School.

“ I have had the fortunate experience of both being tutored at ECA during my Master’s scholarship and being a tutor in the department since 2012. I still remember the first contact I had with Ray Flavell which was at New Designers, when he asked me to come for interview for the Edinburgh Crystal Scholarship which was a fantastic opportunity for me and brought me to Edinburgh. I also vividly remember a phone call with Joan Wallace, giving me advice on how to get the bus from the station to the college with my huge A1 portfolio on a very windy day. ”

JESSAMY KELLY, 2016



DR CHOI KEERYONG

(STAFF)



YEAR AND PLACE OF BIRTH
1976, Seoul, South Korea
STUDIED
BA (Hons) Glass
TAUGHT BY
Ray Flavell & Alison McConachie
YEAR(S) STUDIED AT ECA
2007–2008 & 2010–2015
YEAR(S) TAUGHT AT ECA
2014–current
IMAGE
<i>Korean Glass</i> , 2015, 16cm x 21cm, blown glass and porcelain parts cold assembled

PHOTO CREDIT
The Artist

Originally from South Korea, Keeryong trained in ceramics and metal-smithing. He received his first degree in fine art from Hanyang University in Seoul, Korea in 2003. He moved to Scotland in 2006 where he started working with glass during his Masters at Edinburgh College of Art. After completing the course, he continued working with the medium during his residency at the college for two years, 2008–2010.

He completed his PhD in 2015, his research developed an ‘inlaid colouring’ technique inspired by the ancient Korean ceramic technique ‘Sanggam’. The combination of blown glass and the locally manufactured porcelain elements reflect his immigrant experience in Scotland and the juxtaposition between British pottery and Korean glass. He has been a tutor on the Glass programme since 2014.

Keeryong has exhibited his work throughout Europe, including at the Scottish Gallery, Edinburgh, Vessel Gallery, London and Contemporary Applied Arts, London.



JOHN LAWRIE

(STAFF)



YEAR AND PLACE OF BIRTH
1928, Edinburgh, Scotland

STUDIED
Diploma in Art

TAUGHT BY
Helen Munro Turner

YEAR(S) STUDIED AT ECA
1952–1956

YEAR(S) TAUGHT AT ECA
1966–1989

IMAGE
Lorretto Chapel, Edinburgh,
concrete & glass windows, 1965

PHOTO CREDITS
John Lawrie
The Scotsman Publications

Lawrie was taught at ECA by Helen Munro Turner, and worked alongside her until succeeding her as head of department in 1969.

He is a specialist in free blown glass, sandblasted glass panels, architectural glass and applied murals, and for many years he ran his own glass studio in Juniper Green, Edinburgh. His work is in extensive private and public collections.

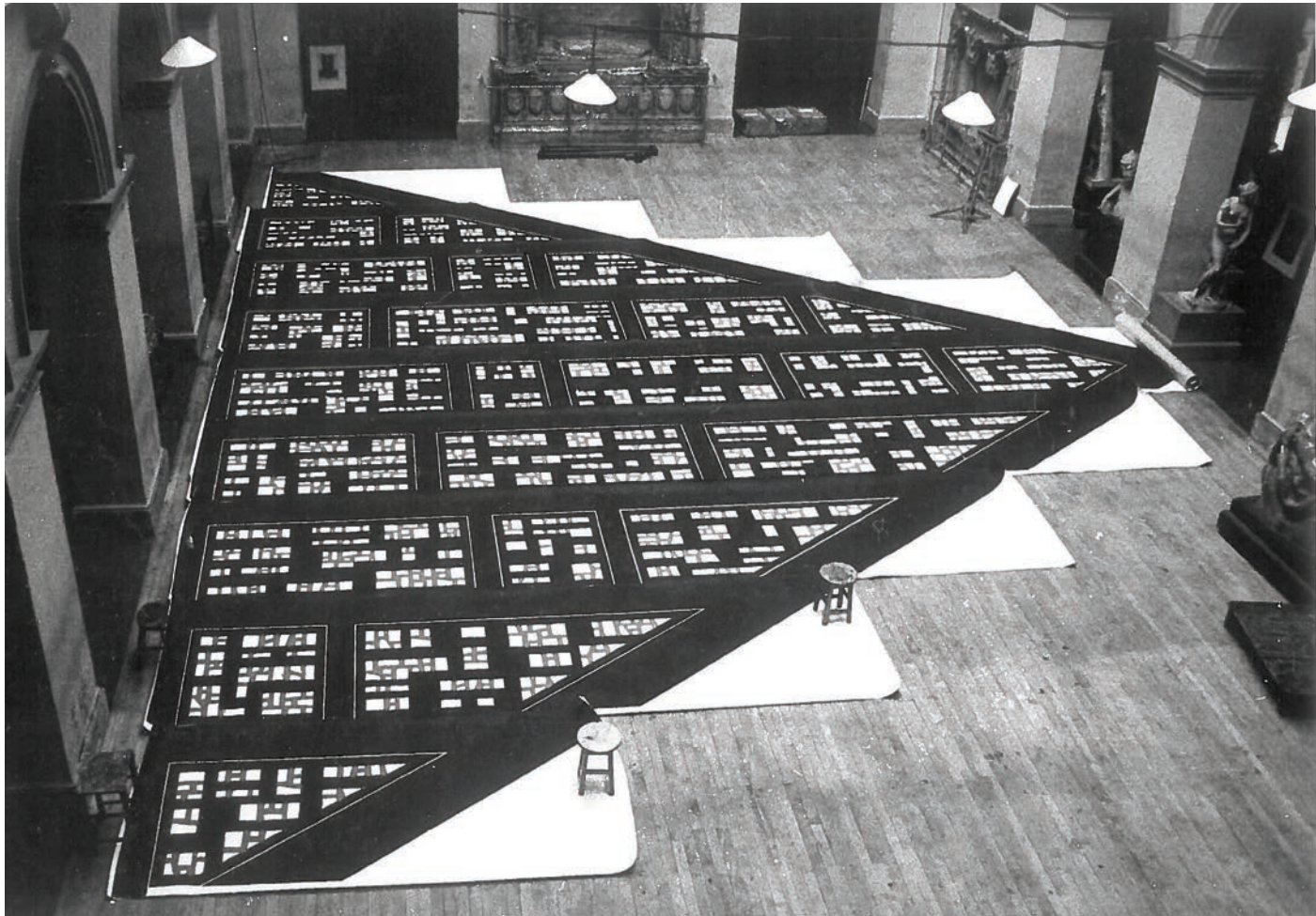
In 1965, he designed and built the Loretto Chapel glass windows, constructed in concrete and pure colour blocks of glass.

“ I joined ECA as a mature student in 1952, I wanted to study painting and I was interested in diamond point engraving, so I went up to the ECA Glass department to meet Helen Munro Turner. She needed assistance with her large scale engraved glass commissions, I worked for her during my studies I was then employed to teach in the department. Helen retired in 1970 and I took over as the head of Glass, I taught in the department for 25 years. We had Ken Wainwright as glass blowing technician, and then Andrew Scott came a retired glassblower from Edinburgh Crystal took over. We then had Campbell Gordon, Alistair McIntosh – both graduates from ECA and then Derek Walls. ”

JOHN LAWRIE, 2016



The plan for the Loretto Chapel laid out in the Sculpture Court at ECA.



GEOFFREY MANN

(STAFF)

www.geoffreymann.com



YEAR AND PLACE OF BIRTH

1980, Fife, Scotland

STUDIED

MA Ceramics & Glass RCA

YEAR(S) TAUGHT AT ECA

2013 – current

IMAGE

The Secret life of Shadows, Natural Occurrence series, 30 x 15 x 39cm, 20 x 16 x 36cm & 16 x 17 x 31cm, kiln cast glass

PHOTO CREDIT

Sylvain Deleu

Mann graduated from his BA (Hons) in 3D Design from Gray's School of Art, in 2002 and went onto to study towards his MA in Glass & Ceramics from the Royal College of Art, graduating in 2005. His design studio was founded in 2005 and is based in Edinburgh. Challenging the existing divides between art, craft and design, his studio practice works beyond the constraints of material or process, focusing on transposing the ephemeral and bridging the divide between traditional craft process and new digital technologies. Through the marrying of diverse skills compelling narratives are brought to life in engaging and innovative ways.

He has exhibited his work widely in National and International venues including MoMA New York; Victoria & Albert Museum London; MAD New York; The Israel Museum Jerusalem and The European Glass Context in Denmark. In 2008, he was awarded the World Craft Council Prize for Glass and in 2009 won the Jerwood Contemporary Makers Prize. He was the course leader of undergraduate Product Design at Gray's School of Art, in Aberdeen from 2007-2013. He was appointed as the Programme Director of Glass at Edinburgh College of Art, in 2013.

“ I started teaching at ECA in 2013, it was a strong community when I arrived. It had gone through many changes and had become very resilient over the past years, everyone showed a really strong passion for the material and a willingness to experiment which was really unique. It's a rare environment to find a place where you can work with a traditional material and find students that want to take risks and make a new future for their discipline. ”

GEOFFREY MANN, 2016

Image: Shannon Tofts



ALISON MCCONACHIE

(STAFF)



YEAR AND PLACE OF BIRTH
1953, Edinburgh, Scotland

STUDIED
BA (Hons) Glass

TAUGHT BY
John Lawrie

YEAR(S) STUDIED AT ECA
1971–1975

YEAR(S) TAUGHT AT ECA
1979–2012

IMAGE
Rauch Schwarz 11, 32.5cm,
blown glass vessel in black & clear
glass with silver leaf, sandblasted,
glue chip texture

PHOTO CREDIT
Shannon Tofts

McConachie studied Glass at Edinburgh College of Art from 1971–1975. She went on to complete her Masters degree in Glass at the Royal College of Art in 1977. She then worked for Willem Heesen at De Oude Horn Studio in Leerdam, Netherlands. After returning to Edinburgh, she taught glass at ECA for over 30 years and headed the programme from 2008 to 2012.

A pioneer of the Studio Art Glass movement, her teaching style and approach brought a richness to the academic landscape, influencing the aesthetics of student work over her years at the college. Proactive in the field, she was a committee member of the British Artists in Glass group, becoming co-chair with David Reekie in 1987/88 and acted for a time as a Specialist Advisor to The Scottish Arts Council. McConachie has been a member of the Board of Directors of North Lands Creative Glass since 2009.

She is best known for her subtly coloured, large blown glass vessel forms enriched with gold and silver leaf and textured with delicate fern like patterns created through the glue chip technique. Her work has been widely shown both nationally and internationally including exhibitions in Germany, Italy, London, the Netherlands, Switzerland, Japan and the USA.

“ I was aware of the Glass department but it was really when two Americans who worked in glass arrived, Ron Boyko and David Kaplan, that I was captivated by the life of the material, something way beyond anything that clay offered, they greatly influenced the development of studio glass in Scotland. ”

ALISON MCCONACHIE, 2016



KEIKO MUKAIDE

(STAFF)

www.keikomukaide.com



YEAR AND PLACE OF BIRTH
1954, Tokyo, Japan

STUDIED
MDes Glass & Ceramics RCA

YEAR(S) TAUGHT AT ECA
1993–1999

IMAGE
Light of the North, 240 x 1650 x 100cm,
a site specific installation at Tate,
St Ives, dichroic glass & lighthouse
lense

PHOTO CREDIT
The artist

Originally from Toyko, Japan, Mukaide graduated from her MDes in Ceramics and Glass from the Royal College of Art in 1991 and established her studio at WASPS in Edinburgh in 1993. She was a research Fellow at ECA until 2009, teaching as a tutor from 1993–1999.

She has worked on large-scale site specific and public art projects, which have included the Royal Botanic Garden Edinburgh, The Hill House, the Tate St Ives and St Mary’s Church, York, as well as public commissions for the Birmingham, Museum and Art Gallery and The Royal Infirmary Clinical Genetic Centre, Aberdeen. She has recently completed a commission for North Lands Creative Glass NL20, in Lybster. She has undertaken artistic residencies and exhibitions across Europe and worldwide. Her work is in a wide range of collections including the V&A, in London and the Corning Museum of Glass in America.



INGRID PHILLIPS

(STAFF)

www.iglassdesign.co.uk



YEAR AND PLACE OF BIRTH

1968, Kampala, Uganda

STUDIED

BA (Hons) Glass & M.Des Glass

TAUGHT BY

Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA

1991–2000

YEAR(S) TAUGHT AT ECA

2011 – present

IMAGE

*Tear drop purple vessel, 32cm,
blown glass*

PHOTO CREDIT

Douglas Robertson

Phillips completed an Art and Design Foundation course in 1990 at Leith College of Art, she then went on to study at Edinburgh College of Art. She was awarded her BA (Hons) in Glass & Architectural Glass in 1998 and her Master of Design degree in Glass, in 1999.

Over the years, she has worked in many glass studios, including David Kaplan, Selkirk Glass, Pernille Bulow Glass, Adrienne McStay, Robbie Campbell and The Ebeltoft Glass Museum, Denmark. In 1997, she was awarded a scholarship to attend the Pilchuck Glass School, in Seattle, USA. She was Artist in Residence at Northlands Creative Glass, in Lybster and at Edinburgh College of Art. In 2000, she started *iglass* and her workshop was set up in Edinburgh. She has worked as a technician at ECA since 2011, and is also a Glass Tutor, teaching glass blowing within the programme.



JEFF ZIMMER

(STAFF)

www.jeffxzimmer.com



YEAR AND PLACE OF BIRTH
1970, Minot, ND, USA

STUDIED
MDes Glass

TAUGHT BY
Ray Flavell & Alison McConachie

YEAR(S) STUDIED AT ECA
2004–2005

IMAGE
Whitewash, layers of enamelled & etched glass, light box, vintage frames

PHOTO CREDIT
The artist

Zimmer originally trained in theatre in Washington, DC, and worked in a variety of non-profits before moving to Edinburgh in 2004 to obtain his Masters in Glass Painting. He won Second Prize in the 2014 Coburg Glass Prize for Contemporary Glass, he was the 2014 Stephen Procter Fellow at the Australian National University and is a 2016 Fellow at the Creative Glass Center of America, Wheaton Arts.

His work is in the permanent collections of the Victoria & Albert Museum, London; the European Museum for Modern Glass in Germany; the Glasmuseet Ebeltoft, Denmark and the Glasmuseum Frauenau, Germany. He has led masterclasses and workshops at a number of internationally renowned centres for glass including Pilchuck, North Lands Creative Glass, Bild-Werk Frauenau, Berlin Glas and Urban Glass. He has worked as a tutor in the Office of Life Long Learning at ECA since 2006, and also taught as a Glass Tutor, teaching stained glass at ECA from 2012-2013.



